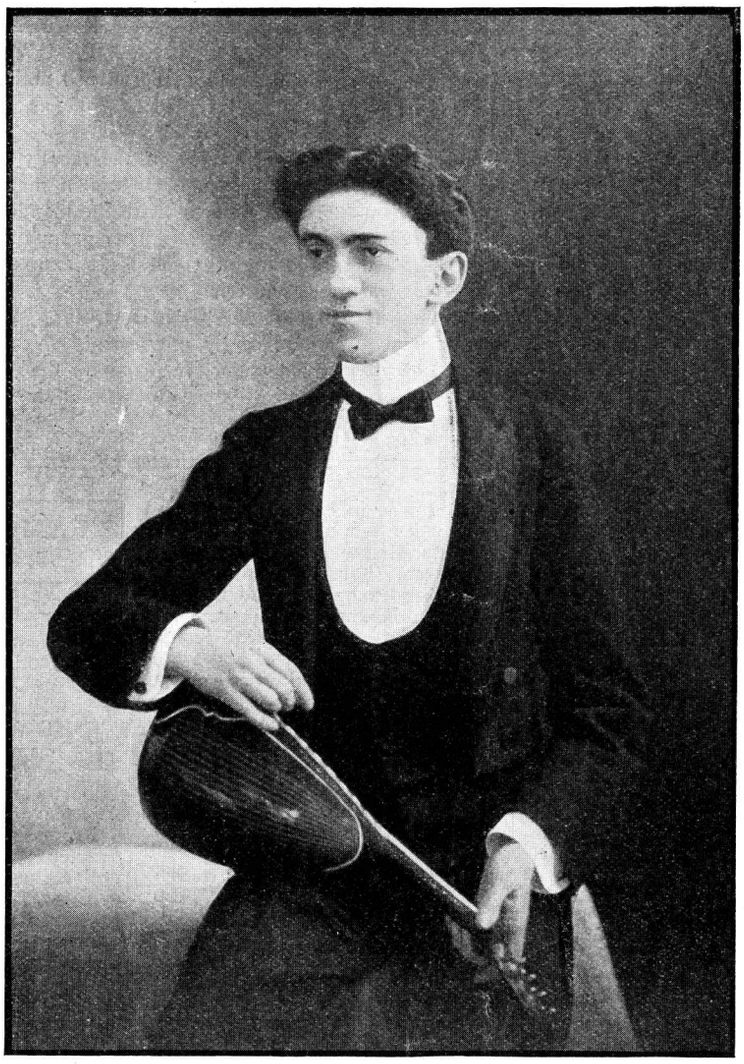
WASHBURN MANDOLIN GUITAR AND BANJO JOURNAL

DEVOTED TO TEACHERS AND ADVANCEMENT OF MUSICAL ART

PRICE, 10 CENTS — CHICAGO — MARCH, 1900

SAMUEL SIEGEL

SOLO MANDOLINIST OF INTERNATIONAL REPUTATION



SAMUEL SIEGEL is a native of Iowa, having first seen the light of day at Des Moines, in 1875, and probably enjoys the unique and proud distinction of being the recipient of more laudatory press comments than any other living mandolin soloist. This is a well-earned position, as Mr. Siegel is one of those musicians who began "at the foot of the ladder," from whence his ascent has been as rapid as his success was pronounced.

Early in his career, he was associated with different college musical organizations, as soloist and director; was one season with the Beethoven Symphony Club, two seasons with the Siegel Concert Co., and accompanied the Des Moines Ladies' Quartette Concert Co. on a number of tours. As early as 1894, Mr. Siegel was considered as being unrivaled in his line, and a high tribute was paid to his abilities at a solo mandolin contest conducted by F. I. Newell, Des Moines. While he appeared on the programme in a special number, he was barred from entering the contest, thereby accorded the distinction of being superior to all contestants. His last Western appearance in concert work was as mandolin soloist with the Maeldoft Mandolin Orchestra, Chicago. Leaving for the East, was engaged by Brooks & Denton as soloist at their grand concert at Chickering Hall, New York City, where he created a sensation.

Owing to the extraordinary inducements held forth, like a number of other first-class artists, Mr. Siegel entered the ranks of vaudeville, playing in all principal cities in the United States and England, including two engagements at the Palace Theater, London, being the first mandolin soloist from America to appear before a London audience. Another London engagement was a grand music festival, held at St. James Hall, of which a leading mandolin journal speaks as follows:

"Essex & Cammeyer's Grand Orchestral Festival, held annually at St. James Grand Hall, London, England, is one of the musical season's events, and is attended by the best people of London. This season's festival was held December 7th, and among the great artists who appeared was Mr. Samuel Siegel, who 'won the laurels of the evening' by the most brilliant mandolin playing ever heard in London. He was extensively advertised before the concert as 'America's Greatest Living Artist,' and the managers of the concert write as follows: 'He made more than good all claims that we had advertised, no artist ever having held an audience so spellbound as did Siegel.'" In view of the fact that the best mandolin artist of Europe was filling a London engagement at this time, this is indeed a very flattering testimonial. At the conclusion of his number at this concert, Mr. Siegel was presented with a beautiful floral wreath, by enthusiastic admirers, and engaged as soloist at the next grand festival, in May, 1900.

Mr. Siegel is an indefatigable worker, possessed of natural musical ability, and his playing represents what may be accomplished by earnest devotion to the true principles of music, artistically applied. This is what distinguishes his work from the mechanical efforts of many other soloists. Undoubtedly, this will be his final season in vaudeville, as arrangements have been made for an extended concert tour, under the management of Mr. Arling Shaeffer, of Chicago. While Mr. Siegel is meeting with unbounded success, both popular and financial, being featured on all programmes as "America's Greatest Mandolin Virtuoso," "Direct from his successes at the Palace Theater and St. James Hall, London," "The King of the Mandolin," etc., etc., he does not feel he is now doing himself justice. The fine effects he is capable of producing, exquisite phrasing, delicate tone coloring and marvelous technique is hardly appreciated by the average vaudeville audience, which necessitates rendering a programme catering to the popular taste. As a composer his works are well known, and the best in mandolin music.

NOTICE TO TEACHERS

If you have a musical composition you would like to introduce to 9,999 other teachers, or some specialty to sell, why not make up an advertisement of about fifty words and send with a dollar bill to this journal? Such an investment ought to pay you well if you have anything other teachers want. We will run the "ad" one time, in one inch space, for $1.00.

A PERTINENT QUESTION

AUGUSTA, GA., Feb. 7, 1900.

EDITOR WASHBURN JOURNAL:

I beg to acknowledge receipt of two copies of the very pleasing, catchy two-step, "Dance on Friday Night." Yes, I received "zwei" copies. You must have me down twice, which is singular, as I am but one, and while the belief in "duality" is growing, my subconscious self is the director in this organism, and as we use the same copy, I think it is proper to notify you that we are perhaps entitled to but one copy.

I wonder if my colaborers have noticed how this other fellow, the "subconscious self," assumes control of the "objective self" under certain circumstances. I once played with an old German at dances, who, soothed by a combination of harmonious vibrations and lager, would go to sleep while playing his violin, and would depend upon me to arouse him or connect the subjective and objective. This I effectually accomplished by producing an offensive discord on the bass viol at the end of a figure, when he would change the tune. This, to me, is an interesting subject, as its study leads to a solution as well as subjection of the horror known as "stage fright," and I would like to have the opinion of other teachers on the subject—"self-poise in solo playing for the public."

Will you kindly explain through the JOURNAL why the strings on stringed instruments are numbered from the smallest to the largest instead of vice versa? When a beginner tackles the first few notes in the first position on guitar, for instance, he wonders why the *first* notes should be on the sixth and fifth strings instead of first and second strings. Why should this rule be maintained in opposition to the *upward* numerical order of the lines and spaces, the scales, the successive order of seven letters, and right-hand fingering? It seems to be an unnecessary confusion to the mind of a beginner. Let's change it! Yours truly,

C. T. SCHMIDT.

The reason strings are numbered beginning with the smallest as first, is because in four-part voicing the soprano, or highest pitched voice, is considered the first, or leading, the alto second, tenor third, and bass fourth. I see no possible advantage for the beginner in reversing the numbering of the strings, nor do many teachers find it necessary to number them at all, preferring to give them their letter-names. Identifying each string with its position on the staff is enough, without using a number.—[ED. JOURNAL.]

The elements of orchestration are those of painting. The composition per se represents the design; melody, the outline; harmony, the light and shade; and instrumentation the coloring.—*Raff.*

THEY ALL PLAY WASHBURNS

THE "CESSNA" Mandolin Orchestra, reproduced above, is composed of pupils of the North Texas Female College at Sherman, Texas, and was under the direction of Paul C. Gerhart.

Mr. Gerhart, who is now a member of the faculty of the Landon Conservatory of Dallas, Texas, is a Pennsylvanian and well known in the East as a solo mandolinist, director, and writer on subjects connected with the mandolin.

We are indebted to Mr. Gerhart for the above group of charming young lady musicians, and from the earnestness and dignity their faces express, one is constrained to believe his task as director was a pleasant one.

In connection with this club Mr. Gerhart wrote: "We have twenty-five fine WASHBURN mandolins and guitars in use in our school. We prefer them to all others." As Mr. Gerhart has written much about the mandolin that is considered authority, the few words of praise given are such a valued testimonial as only the thoroughly qualified can express.

Valentine Abt was in Chicago February 19th, stopping over a few hours while on his way to St. Joseph, Mo., where he gave a concert recital the 20th. February 18th was the date of Mr. Abt's recital at Indianapolis, given under the direction of Frank Z. Moffey. The newspaper reports of the recital were very flattering to Mr. Abt, and were given as much space as usually accorded a large concert or opera company.

Mr. Abt has numerous dates in Texas and the Southwest, and expects to be in Chicago again about the last of March. He has had a splendid offer from a well-known Lyceum Bureau, which proposes to put him in the concert field next season at the head of a well-equipped concert company. Mr. Abt's friends strongly advise him to accept, as it will relieve him of a great deal of work, and at the same time bring him more prominently before the public as a soloist. In case the arrangements are completed he will make Chicago his permanent residence and headquarters.

Arling Shaeffer, manager of Samuel Siegel. the mandolin soloist, has a number of photographs of Mr. Siegel which he will send free to teachers who may desire one, on receipt of 2c in postage. As the supply is limited, applications will be favored in the order received until the supply is exhausted. Mr. Shaeffer's address is 241 Wabash avenue, Chicago.

FAMOUS COAST QUARTETTE

" The twinkling mandolin,
Now somber, now gay,
Doth drive dull care away."

—W. ALLEN.

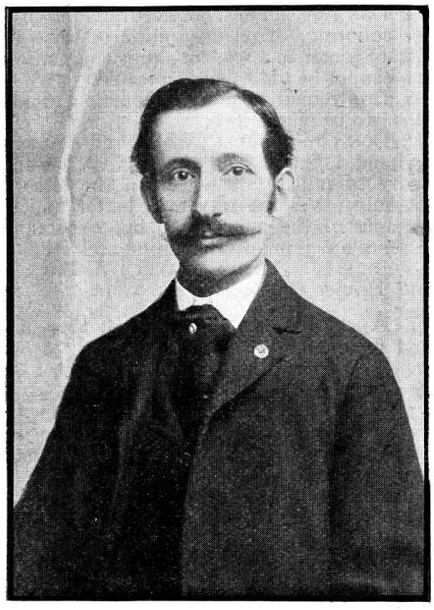
THE Wilder Harp and String Quartette has no peer on the Pacific Coast, both as regards the ability of its members as performers and the class of music which they play.

Professor Wilder is the director of the quartette, and also plays the ten-thousand-dollar pipe organ in the White Temple and directs its choir, and is one of the most prominent musicians in the Northwest.

A list of the music embraced in the repertoire of this quartette would open the eyes of the average old line orchestra man, including, as it does, arrangements from most all the standard operas and a collection of over two hundred European novelties which they have imported. They have never had a "coon-song" in their *repertoire.*

Their playing is classical and most artistic, and a revelation to any one who has supposed that tuneful waltzes and patrols make up the *repertoire* of mandolinists. It is needless to sav that the Wilder Harp and String Quartette is in constant demand.

A WELL-KNOWN ARRANGER



LOUIS TOCABEN, the well-known writer for the mandolin, was born in Paris, France. He has been for so many years before the public, first as a performer and teacher, then as a composer and arranger, that many believe him quite advanced in years. This is a mistake, as he was born in September, 1864, and is consequently only 35 years of age. At the age of seven he began his musical career, and studied the piano, then the violin. He then took up the study of harmony and composition, together with the mandolin and guitar, which proved his favorite instruments.

He first appeared as a performer in New York at the opening of the Eden-Musee in 1884, playing a two months' engagement, abandoning same for concert work and teaching. He wrote at that time the first instruction book published in this country, issued by W. A. Pond in 1885. Since then his original compositions and arrangements gained for him his present reputation, which compelled him to abandon everything, and devote his time to arranging, until at the present day he does much arranging for the principal publishers in the United States.

WHEN SHALL WE COME TOGETHER?

WHAT shall we do to keep up the interest among our pupils generally? How can we best urge them to be more serious and practice only the work mapped out for them? These questions confront every teacher and are hard problems to solve. You can "lead a horse to water, but you cannot make him drink."

It is necessary for the teacher to study human nature, because no two pupils can hardly be treated alike. What will interest one, will perhaps discourage another. If we are too frank or stern, we will lose pupils. If we are too easy, we will lose others, and if we try to strike a happy medium some will say, "He's indifferent, doesn't care whether you learn or not so long as you pay for your lessons." The road of the teacher is not one strewn with flowers, and the quickest and safest way to better our condition is to let all the banjo, guitar, and mandolin teachers assemble together once a year, during the dull season, to discuss the many problems which now stand before us, such as:

The banjo tuning.
The standard size banjo.
The Banjo vs. Mandolin.
An official B., G. & M. paper.
How to win pupils and how to keep them.
Class teaching.
The financial problem.
The relation of the teacher to the dealer.
Our musical publications.
The best fingering.
A credit rating bureau.

Many other details of our work can be gone over to lighten the burden of teaching and make it more pleasant and profitable.

Faint utterances have been heard at different times, concerning such a convention, but has never borne fruit on account of the lack of a leader or some one to push the matter forward. I long to see the day when I can meet my fellow teachers in a body and take them by the hand. Why not get together, help one another by our experience? If we possess good and valuable ideas, why keep them to ourselves? Now I hear some one say: How are you going to get them out? To have people come from all over the country is no easy task. I fully realize this, and my plan would be to also have a manufacturers' display, whereby a teacher could take charge of one of these exhibits, thus enabling him to reduce expenses of the trip. The music publisher would be given an opportunity to show his music as he never showed it before. A grand concert could be arranged to close the affair to defray the incidental expenses and cost of printing the minutes of the convention.

New York, Chicago, Philadelphia, or Boston would be a proper place to hold such a meeting. With all the papers we have to-day devoted to the interests of the banjo, guitar, and mandolin, I firmly believe we can be called together without much effort. One of our journals must first take the initial step, act as a committee, appoint subcommittees, and solicit subscriptions to start the ball a-rolling and pay for postage, printing, etc., and through correspondence learn the views of the different teachers throughout the country, also those who will lend a helping hand.

Trusting that these few words have not been written in vain, I hope and wait for good results. GEO. STANNARD.
Trenton, N. J.

The most feasible plan would be to organize like the National Music Teachers' Association. The suggestions offered could then be acted upon.—[ED.]

SAYS THE WASHBURN HAS NO EQUAL.

SCIO, LIN CO., OREGON, Feb. 8, 1900.
MESSRS. LYON & HEALY, CHICAGO, ILL.—
GENTLEMEN:

Accept thanks for the sample copy of "Dance on Friday Night." It is a very elegant, bright, and tasty piece of music.

Our mandolin club was called back three times to play the piece over again.

I recently purchased a WASHBURN MANDOLIN, No. 122, and must truly say that the WASHBURN has no equal, in quality of a deep, sweet, and resonant tone, as well as the fine workmanship and finish.

If I could not replace my WASHBURN with another, five times the cost of mine would not buy it from me.

I have tried several so-called standard makes, but they are no comparison with the WASHBURN. Respectfully yours,
JOS WESELY.

The reading columns of the WASHBURN JOURNAL will be kept absolutely free from paid advertising matter of every description. No attention will be paid to "requests" for publication of portraits and "write-ups." As explained in the first number, it is the editor's prerogative to select the subjects and the handling of them exclusively.

As an instance of what the professional teacher can do in music, Prof. H. L. Cronk, of Battle Creek, Mich., last year built a $6,000 house, equipped with all the modern conveniences, with his earnings. The professor is a wise man in spending his money. There are many other mandolin, guitar, and banjo teachers and soloists who earn large sums, but few indeed have the saving habit.

Any teacher who is not familiar with the confidential terms to teachers on WASHBURNS, should write at once to LYON & HEALY, Chicago, but if he is not known to them as a legitimate teacher he must inclose credentials to receive any information whatsoever. We give teachers absolute protection. LYON & HEALY.

ZARMANJO CLUB OF BUFFALO, N. Y.

THE "Zarmanjo" Club of Buffalo, N. Y., takes its odd name from the instruments used. Mr. W. G. Sherk, who appears in the group standing in the rear, is the director and manager, and the organization is one of the most successful and artistic in the East.

The club's estimation of the WASHBURN may be gauged from the fact that it uses no other make. The instrumentation is three mandolins, one mandola, three zithers, two guitars, and one banjo. The performers are all experts with their respective instruments, and, having had much training, their *ensemble* work is very fine. The Zarmanjo Club is composed of unusually fine-looking young men, and its popularity is well deserved.—[ED. JOURNAL.]

Editorial

LOOKING FROM THE OTHER SIDE

A CORRESPONDENT from "out West" says he received the JOURNAL and is highly pleased with it, but adds that he notices in the teachers' department quite a number who "blow big horns and play but little music."

He says further, there is a vast number of people posing as teachers, who themselves are but elementary pupils, if the truth were told.

The stand is entirely too radical. There may be a great deal of truth in the statements, but at the same time, we must "live and let live." The situation in other lines—piano, vocal, etc., teaching—is far worse, but no one has ever advanced a feasible plan to prevent any one who chooses from taking up the profession of teaching music.

The only plan is to license the teachers after having passed a satisfactory examination, as in the public school system. What a howl would be raised if this were done! Doctors, lawyers, school teachers and in fact in almost every other profession but that of music, those who wish to practice professionally must undergo an examination as to fitness.

As the matter stands, the State takes no cognizance of music as a profession, and any one can teach who chooses to. It cannot be argued that incompetent teachers are fakirs. In every walk in life the individual is limited to his capacity. If his capacity be large, his influence will correspond in area; if his capacity be small, his influence and success will be small.

It is by no means a rule that a fine performer on any instrument is a good teacher of the same. Some of the very best teachers are poor performers, but they possess the peculiar faculty of imparting their knowledge to others. We cannot too highly estimate the work of a fine performer, as an example and spur to pupils; but for real results, the earnest, patient teacher, who knows his art well and can impart it to others, must always stand foremost in the field.

There are a number of reasons why the generality of mandolin, guitar, and banjo teachers are not so well equipped in musical education as the other more pretentious lines of the musical profession.

Only within recent years have those instruments been assigned the dignity which rightfully belongs to them. A musician is not a musician in the rightful sense until he has been thoroughly educated in the science as well as practice of the art. As a rule, mandolin, guitar, and banjo teachers do not comprehend any necessity for thoroughly knowing harmony, thorough bass, composition, etc.

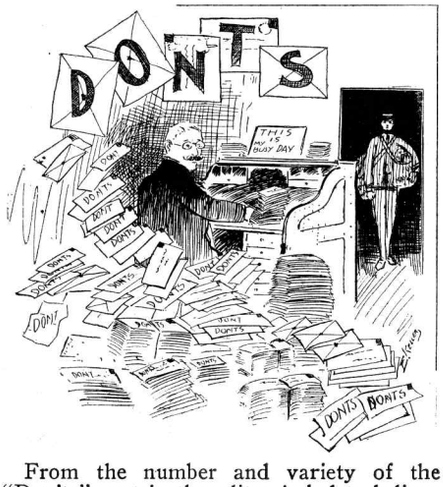
"What's the use of knowing these things?" they say. "A pupil who wants to know such things goes to a musical college. What I want to do is to teach a pupil to play; to execute tunes satisfactorily on his instrument, and in the shortest time possible."

It must be confessed that with reference to the status of music in this country there is a great deal in the above expression. So much that those fortunate enough to have a thorough musical education should not look with contempt on that class whose views differ. There are always two sides to a question and something to be said on both.

The sides array themselves like this: One class which believes that even the banjoist should be proficient and practical in harmony, theory, counterpoint, etc., in fact, thoroughly educated in music, regardless of the instrument he favors; while there are thousands who consider a familiar knowledge of the instrument and dextral facility, combined with sufficient abstract knowledge of how to read written notes, to be enough of an equipment to teach the thousands of pupils whose sole ambition is to be able to play fairly well on an instrument—make music without becoming a musician, as it were.

To be candid, the whole question is a mental delusion. What is music? Melody which satisfies the hearer according to his capacity for understanding and enjoying what he hears. A man may be thoroughly educated in music so that the world points him out as a musician, and yet supersensitive souls will say he lacks the essence, the spirit.

The words "music" and "musician" have their qualifiers only in the capacity of the critic's innermost sensibilities to recognize them. Melodies which sound bad to some people are exquisite to others. All communities cannot be judged from the same standard, and, as a rule, people must adapt themselves to their environments, which often compel them and their desires to remain in the humbler scale.



From the number and variety of the "Don'ts" sent in the editor is led to believe that teachers have been waiting for a chance to express their disapproval of things contrary to the ethics of good instruction.

Miss Elizabeth A. Bass, Helena, Mont., is awarded the first prize of $5. Owing to the large number of competitors we feel it incumbent to do more than originally promised. Miss Etta Lovelace, Hamilton, Texas, is awarded $3; Nettie H. Andrews, Waterbury, Conn., is awarded $2, and Louis Sayre, Augusta, Ga., receives $1.

1. DON'T permit the pupil to assume a careless position in holding his instrument.

2. DON'T allow indifferent striking of the strings. Watch hand formation and finger control.

3. DON'T use an inferior instrument; correct tone production and pure intonation can only be secured on a good one.

4. DON'T fail to impress pupils with the value of scale practice, and by way of impression demonstrate whereby they will be "weighed and found wanting" if the scales are neglected.

5. DON'T accept any but accurate and precise counting. The recognition of this important factor in a student's musical instruction cannot be too early inculcated.

6. DON'T omit to assign a portion of the lesson to be memorized.

7. DON'T forget that *Theory* and *Practice* go hand in hand, and that a little of the theory of music interwoven in the lessons not only paves the way to a better understanding of the instruction, but eventually becomes a perennial satisfaction and delight.

MISS ELIZABETH A. BASS.
18 Homer Block, Helena, Mont.

1. DON'T allow pupils to think that any kind of an instrument will do to learn on. Impress them with the old saying, that "a good workman always uses good tools."

2. DON'T get out of patience, but remember that your pupils come to you to be taught and must necessarily go slow and stumble a great number of times at first.

3. DON'T allow pupils to depend too much on their teacher to tune for them. If they own an instrument absolutely correct in every way, tuning is easy to learn.

4. DON'T allow pupils to catch their fingers under strings, causing harsh, buzzing sounds.

5. DON'T allow pupils to finger as they please.

6. DON'T allow pupils to drop the fingers of the right hand on the strings after striking, until each note gets its full value.

7. DON'T allow the fingers to get on the frets, as it kills the tones; pressing just above will do.

MRS. ETTA LOVELACE.
Hamilton, Tex.

1. DON'T disparage the work of other teachers in your vicinity.

2. DON'T fail to examine carefully every instruction book to which your attention is called.

3. DON'T discourage your pupils by giving them music too difficult for them to understand.

4. DON'T fail to be punctual in your appointments with pupils.

5. DON'T advise pupils to purchase a cheap instrument "just to begin on."

6. DON'T neglect an opportunity to assist worthy persons who are unable to pay for a musical education.

7. DON'T get out of patience with your pupils no matter how dull and uninteresting they may be.

NETTIE H. ANDREWS.
138 Grand Street, Waterbury, Conn.

1. DON'T start a scholar on a cheap instrument.

2. DON'T set a bad example by using a poor instrument yourself.

3. DON'T have a pupil playing "pieces" before knowing the *scales*.

4. DON'T think that because you are a teacher you cannot improve yourself by practice and study. No one can learn too much about music.

5. DON'T try to teach a scholar too much at first. "Slow but sure" is a good motto for teachers to adhere to.

6. DON'T hurry a scholar through the "foundation studies" of music, i. e., the scales and exercises. One hour devoted to good practice of scales and exercises will do more good than five hours of playing "pieces." And

7. DON'T use any other but a WASHBURN INSTRUMENT, and see that your scholars do the same. It is to your interest that they do. They are THE BEST.

LOUIS SAYRE.
Augusta, Ga.

THE fortunate possessor of a WASHBURN guitar has no doubt often wondered how the makers ever succeeded in arriving at such a state of uniform perfection of tone, scale, and size.

The answer is, by scientific experiment. Most people imagine that workmen become skillful by natural adaptability, and with much practice are able to turn out instruments uniform in quality. This is a great mistake. Human hands, no matter how skillful, cannot make two fingerboards fretted exactly alike. The variation of a hundredth part of an inch makes a difference. The scale must be drawn mathematically correct, and both board and fretting must conform to it absolutely.

The cuts which receive the frets in a WASHBURN fingerboard are made by a series of little circular saws, which make all the cuts at one stroke.

So perfectly are these little saws gauged, with finely tempered washers or collars between them, that if warmed to a temperature of 90 degrees, or not wiped clean before placing them together, the key which locks them on the mandrel will not go in its place.

This is an example of the exactness and care with which the frets are spaced. The metal frets never vary, for they are made of a special wire, shaped by a die, and after being drawn through the die it has been gauged perfectly.

To get a perfect scale for an instrument with frets, one must be drafted to correspond with the "tempered scale" of a piano or organ. The following, on the "Meaning of Equal Temperament," is from the London *Musical Opinion,* and is one of the clearest expositions of the subject ever printed. Teachers are advised to study it closely, as it shows how all fretted instruments and instruments with keys must have a tempered scale to produce tones correct in all keys.

"Every schoolboy who has learned algebra knows what is meant by a harmonic progression; and a certain proportion of them have an idea that that particular series is so called because the simplest form of it—namely, the reciprocals of the natural numbers—has reference to certain facts in acoustics. In other words, the series 1 $\frac{1}{2}$ $\frac{1}{3}$ $\frac{1}{4}$ $\frac{1}{5}$ bears an inverse ratio to the number of vibrations of the successive musical notes obtained by overblowing an organ pipe. That is to say, starting with a pipe 8 feet long, producing normally the note CC, the series

C, G, C E G B♭ C' D' E' F', &c.

can be produced from the same pipe. Now, by writing this series to correspond with the progression already quoted, we have a ready means of determining, from the value of one note, the number of vibrations of every degree of the scale. Thus

CC	C	G	C	E	G	B♭	C
1	$\frac{1}{2}$	$\frac{1}{3}$	$\frac{1}{4}$	$\frac{1}{5}$	$\frac{1}{6}$	$\frac{1}{7}$	$\frac{1}{8}$
8ft.	4 ft.	$2\frac{2}{3}$ ft.	2 ft.	$1\frac{3}{5}$ ft.	$1\frac{1}{3}$ ft.	$1\frac{1}{7}$ ft.	1 ft.

Supposing we start with the assumption that CC = 256 vibrations, the application of the progression gives us, taking the ratios inversely,—

	CC	C	G	C	E
	1	$\frac{1}{2}$	$\frac{1}{3}$	$\frac{1}{4}$	$\frac{1}{5}$
Vibrations	256	512	768	1024	1280

	G	B♭	C	D
	$\frac{1}{6}$	$\frac{1}{7}$	$\frac{1}{8}$	$\frac{1}{9}$
Vibrations	1536	1792	2048	2304

We need not necessarily begin with CC. Commence with G as the fundamental note. Then we have

GG	G	D	G	B	D	F	G
1	$\frac{1}{2}$	$\frac{1}{3}$	$\frac{1}{4}$	$\frac{1}{5}$	$\frac{1}{6}$	$\frac{1}{7}$	$\frac{1}{8}$
384	768	1152	1536	1920	2304	2688	3072

Combining, we have now got the following results:—

C	D	E	F	G	A	B	C
1024	1152	1280	1344	1536		1920	2048

The F is secured by halving the 2688 obtained in the previous example; and we may assume at any time that the number of vibrations of a note an octave above or below any other can be obtained by doubling or halving the number of vibrations of the original. Now let us take E as our starting point:—

EE	E	B	E	G♯	B	D	E
1	$\frac{1}{2}$	$\frac{1}{3}$	$\frac{1}{4}$	$\frac{1}{5}$	$\frac{1}{6}$	$\frac{1}{7}$	$\frac{1}{8}$
640	1280	1920	2560	3200	3840	4480	5120

The D in this scale, regarded as the seventh from E, has 4480 vibrations. In the previous scale the D had 1152, and the note two octaves above corresponding with that last obtained has therefore 4608. Musically, these two notes are therefore different, and on the violin they are both theoretically and practically different. But on an instrument of fixed keys, the same note has to do duty both as the seventh in the scale derived from E and as the fifth in that derived from G. A compromise has therefore to be effected, and a mean between 4480 and 4608 is arrived at by the process of flattening the latter and sharpening the former. The resultant note is therefore neither one thing nor the other: it is neither a perfect fifth nor a perfect seventh. But this is not all. Let us with the aid of the scale try to arrive at the value of A. Regard it first as the third in the scale of F, and take the value of F as 2688; or rather, to avoid extreme figures, a couple of octaves below,—say, 672. Thus,

F	F	C	F	A
1	$\frac{1}{2}$	$\frac{1}{3}$	$\frac{1}{4}$	$\frac{1}{5}$
672	1344	2016	2688	3360

Incidentally, we have found a new value of C,—viz., 2016 as compared with 2048: another case for compromise. Now regard A as the fifth in the scale of D. The D (derived from G, which is the most legitimate derivation) has 288 vibrations.

DD	D	A	D	F♯	A	C♮	D
1	$\frac{1}{2}$	$\frac{1}{3}$	$\frac{1}{4}$	$\frac{1}{5}$	$\frac{1}{6}$	$\frac{1}{7}$	$\frac{1}{8}$
288	576	864	1152	1440	1728	2016	2304

The C♮ here obtained agrees with the previous one, but we have an entirely new value for A. Dividing the previous value by 4 to bring it to the corresponding pitch, we have 840 in one case and 864 in another. A has also to do duty on the pianoforte as the seventh in the B scale.

BB	B	F♯	B	D♯	F♯	A	B
1	$\frac{1}{2}$	$\frac{1}{3}$	$\frac{1}{4}$	$\frac{1}{5}$	$\frac{1}{6}$	$\frac{1}{7}$	$\frac{1}{8}$
240	480	720	960	1200	1440	1680	1920

The A obtained as the seventh from B agrees with that obtained by regarding it as the third from F. If we confine our investigations to the first eight members of the harmonic series, we find that every note on the pianoforte has at least two values. But once get beyond those eight notes and we shall find the variations much more in number.

Let us commence with a CCCC of the value of 64 vibrations. Taking a succession of fifths, remembering that according to the harmonic scale each fifth has $\frac{3}{2}$ of the number of vibrations of its root,

C=32 G=48 D=72 A=108 E=162 B=243
F♯=364½ C♯ D♭=546¾ G♯ A♭=820⅛
D♯E♭=1230$\frac{3}{16}$ A♯B♭=1845$\frac{9}{32}$ E♯F=2767$\frac{59}{64}$
C=4151$\frac{13}{128}$

Divide these by 2, 4, 8, or 16, as the case may be, so as to bring them into the same octave, and disregarding the accidentals, we get

C	D	E	F*	G	A	B	C*
32	36	40½	43¼	48	54	60¾	64⅝

The values of F* and C* are approximate, to avoid large fractions. Compare this with the scale quoted earlier (divided by 32):—

C	D	E	F	G	A	B	C
32	36	40	42	48	54	60	64

The F, B, and C, which were arrived at by tuning in perfect fifths, are all seen to be sharper than the same notes arrived at by the operation of the harmonic series. The difference is very slight, however; and, with the B and C, almost imperceptible. The F, which in one case is E♯ and in the other the seventh from G, shows a more important variation. F is used in the latter capacity much more frequently than the former (by wind instruments, at all events); and this fact explains the faulty intonation always complained of with the seventh in instruments of the trumpet class.

Equal temperament then means striking an average, and relying upon the imperfection of the human ear to fail to distinguish any faulty intonation. Unequal temperament means tuning half a dozen scales with absolute correctness, at the expense of all the rest."

A fact not given in the article is this: A piano, organ, or fretted instruments can be tuned scientifically correct in a *single key* by selecting any letter of the scale as a key-note, and no matter what pitch is started with, make the first octave note double the number of vibrations, octave 2 three times the starting note, octave 4 four times the starting note, and so on up the scale. Then by tuning the seconds, thirds, fourths, fifths, sixths, and sevenths in the same manner, a scale is made which sounds musically correct in one key only—the letter started with.

This explains why the frets on the fingerboard of a mandolin or guitar cannot be placed at points which would be indicated by the figures of measurement of octave by the doubling of vibrations. It also explains why many makes "stop" correctly enough in a certain key, while in other keys the tones are false if "stopped" on the frets.

The violin, violoncello, slide trombone, the human voice, are examples of instruments not having a tempered scale. The pitch is regulated by the ear, and the scale tempered as the performer plays, regardless of the key.

Experienced players always express surprise on trying a WASHBURN mandolin or guitar for the first time, because no matter what key or position they play in the tones are true to the most acute musical ear. There is no chance about it. The scale is drawn and tempered exactly on the principle shown in the article quoted above, and cannot help being correct. It took some fine and exact measuring to establish the points where the frets should be, but once established they remain for good.

Every different sized fingerboard requires its own scale, so it will be seen how very little could be accomplished making them by guesswork. It will also be seen what great scientific knowledge is required in the factory for the small item of fingerboards alone.

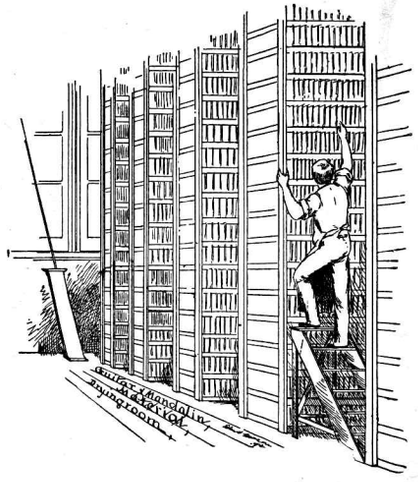
PAUL DRESSER, THE WELL-KNOWN SONG WRITER.

[Drawn from life by Homer Davenport.]

A VISIT TO THE LYON & HEALY FACTORIES

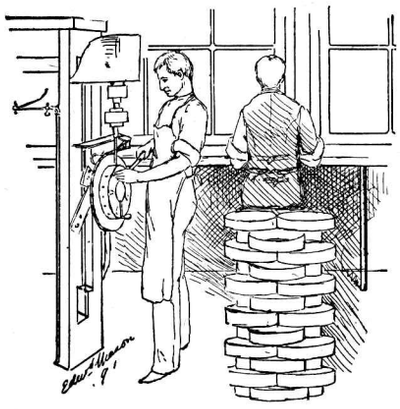
From the Chicago Times-Herald.

THERE are other manufacturers of musical instruments in Chicago, all of whom may be worthy of equal praise for their wisely directed exertions in this line, but none of them so aptly and magnificently illustrates the oft-told tale of the acorn and the oak, the small beginning and the great growth, as the firm of LYON & HEALY. In July, 1885, after having been known for over twenty years as a wholesale and retail house, they turned out their first WASHBURN GUITAR. They began with a force of six men, and having for motive power a small gas engine, up in a loft of their store-house, at the corner of Madison street and Michigan avenue. And immediately they began to expand and had to seek larger quarters, fitting up a regular factory on Canal street. Then from 10,000 square feet, their capacity grew to 42,000, and at last they were compelled to erect a spacious factory building of their own. This has a beautiful site, facing Union Park, and has a floor space of 100,000 square feet, or two and one-half acres.



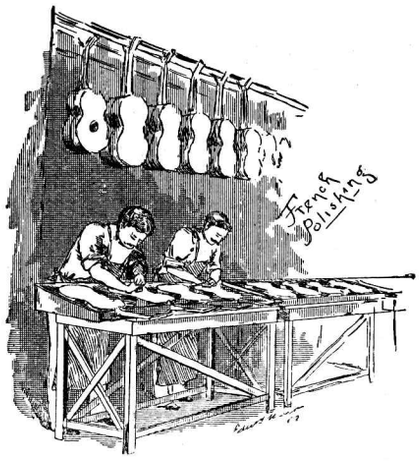
Imagine a bee-hive, with its artistically planned and constructed cells, its industrious and shrewd inmates, each of which has a task before it and does it admirably, leaving a still more difficult or painstaking task to a neighbor and co-worker, who does it equally as well, a humming, buzzing sound of hundreds of busy beings, all intent on their work—and you have a large factory for the making of musical instruments. The most ingenious and shrewdly constructed machines, nearly all of them invented or improved so as to fit a particular need by men in the employ of the firm, do the work of brawn, while the human brain stands by, directing and guiding the efforts of these soulless but powerful engines. There are scores of such machines, and each of them constructed so as to perform just one piece of work—but this it does with much greater neatness, perfection and, above all, greater speed than man could work his right arm. In some cases one piece of machinery does the same amount of work that twenty skilled mechanics used to do. And it is this—the nice adjustment of the machine to the needs of the case—which is putting Chicago manufacturers rapidly in the front rank, as compared with their slower, more conservative European competitors.

Here is the so-called wood-room, for instance. Some twenty out of the 190 "tools" (or engines), of which each serves a special purpose, are placed here, manipulated by as many workmen, out of a total of 350 in the whole building. While one of these tools makes drumsticks, another turns out guitar necks, a third mandolin necks, a fourth hoops for drums or banjos, etc. This steam lathe, for example, which is served by one man who has at the same time other duties



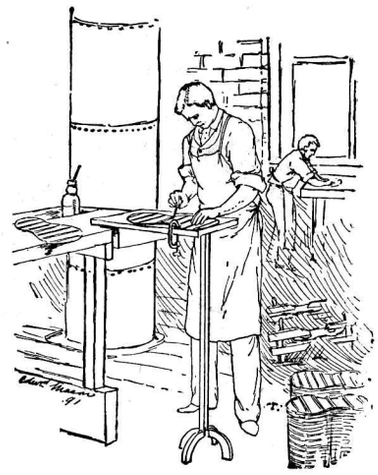
to attend to, was invented by the superintendent of the factory. It turns out 160 perfect necks per day. Formerly a skilled workman turned out fourteen in the same time. There is another engine a step or two away that performs just double the amount of this labor, turning out two necks at a time. And the way this engine does the work is quite peculiar. A sort of sample or pattern is fed into its maw, fastened to a wheel. A corresponding wheel above holds the rough-looking chunk of wood out of which the finished neck is to be carved. Whir-r-r-r-r-r! The machine has been set going, and it now scrapes and cuts and bites and scratches and whittles away on that uncouth chunk of wood until—within the space of about three minutes—the guitar neck has been made as nice and perfect as you please. And then the machine doesn't touch the finished product any more, seemingly conscious of the fact that its duty is done for the moment. Now the operator steps up and releases the neck, inserting another chunk of wood to be dealt by similarly.

We pass into the next room—guitars and mandolins. Nothing but guitars and mandolins are made here and in the adjoining large halls, and a hundred or more men are busy on them. But you see these handsome instruments in every stage of their gradual evolution, and probably you would not suspect what half of the odd-looking objects



lying on bench and table, drying on shelves and boards and exposed on the floors all about, are meant for, if you were not told they are mandolins and guitars—or going to be. There, for example, you see a row of funny-looking objects, with screws stretching out all over them—much like vicious scorpions of giant growth or bristling porcupines. You feel like kicking them—they look so mean and offensive. They're mandolins—the long strips of wood composing the deep belly of the instrument simply glued together and stretched over an iron form, full of holes, in each of which a screw is inserted to keep each strip in place tightly. Over there you will stumble over another batch of odd-looking objects—very much like the enlarged head of a pickaninny, with kinks and curls and all. Screws sticking out again; and these are the first beginnings of mandolins, glued together. There in that corner are some more of a different appearance again. These look like unduly developed mosquitoes or beetles.

You step, however, a few yards farther and the shapeless things have begun to take on pretty outlines. The guitar "bodies," with their artistically bent lines, are here in process of development. The bottoms and the covers are being glued on, the rims being enforced and enlarged artificially, because otherwise the joints wouldn't fit and there wouldn't be enough for the glued wood to hold on to. You see the heart-shaped opening in the face part of the mandolin, and you perceive pretty specimens of inlaid work and all sorts of embellishments and ornamenta-

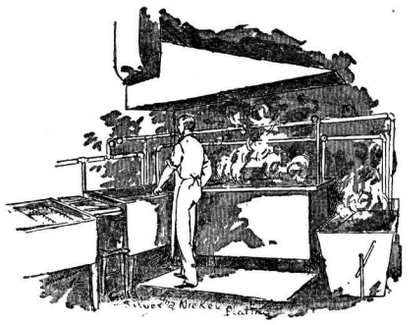


tion for guitar and mandolin. Over all and everything hovers the pungent, aromatic odor of rosewood, due to a fatty gum that is peculiar to this tropical wood and that permeates its every pore. So full of this odoriferous gum, in fact, is this rosewood that every thin slab and strip of it, even after drying for years, has to be pressed over hot iron before being used in order to get as much more of the stuff out as possible. And after undergoing this process of scorching, the wood still retains too much of the gum, and this, later on, when the instrument has perhaps been in use for years, often develops into a serious defect, the wood cracking and splitting.

And that is a reminder that we still owe the drying-room a visit. No artificial heat is employed for the purpose of seasoning any of the score of different varieties of wood stapled there. Nothing but the atmosphere—the common, every-day kind of air—is allowed to play around here. This is because it has been ascertained that artificial heat is injurious to wood when kept for seasoning. But every precaution is used to have the air dry each slab and sheet and piece of wood as thoroughly as possible. There are racks erected and shelves run through them, with slender wooden pins sticking out at narrow intervals. Each slab is inserted between two such pins, so that the air can play all around it. There are 2,400 pieces of wood on each rack. Among these there are guitar bottoms and

tops, sawed off the same slab and showing exactly the same design—knot, grain, shade, etc., so that two always will fit together exactly. Some there are here, too, that have been allowed to season five years and over, kept here and reserved for some specially fine guitars, ordered for the purpose.

It is wonderful, too, to observe the man whose domain is the cutting and insertion of finger-boards on the different instruments. There are three different scales—one for guitar, one for mandolin, and one for zither —employed by him. Each of these scales is adjusted to the one ten-thousandth part of an inch. The man simply places the neck or finger-board of the instrument under a tooth-wheel and turns a crank. The machine is so perfectly adjusted that it will cut each scale at one crack, and each cut is exactly as deep as the rest, so that the metal bands can now be inserted without any further trouble, and with the assurance that the finger-board must now be mathematically exact—a consideration of the first importance, as every musician and amateur knows full well. In another room a skilled artisan is found whose sole work is to turn the bone, ivory and ebony keys, buttons, knobs, etc., required on the different musical instruments. He, too, turns out very pretty objects of artistic design—his own—such as stars, harps, lyres, etc., and his work is by no means of small account.



Here we step into another, a smaller room. It is the one where all the plating of the whole establishment is done. A slight odor of chemicals is perceptible, but not nearly so strong as in other places serving a similar purpose. An intelligent-looking man of middle age and an assistant do all the work required here. There are tubs securely fastened to the floor or let into the wall, very much as if this were a bathroom. And the tubs are bathtubs, sure enough; only they are meant to make metal objects of every kind bright and shining. Screws and bolts, rings and pans, hooks and keys, hoops and shells, mouthpieces and handles are piled up, and one by one they are subjected to a metallic bath. It doesn't take long. The electric current is so powerful and the chemical action so quick that even the biggest objects suspended from hooks are plated within a short time, no longer than from ten to thirty minutes. That suffices to deposit on the outside of every object a layer of gold $\frac{1}{200}$ of an inch in thickness, or silver $\frac{1}{100}$ or of nickel $\frac{1}{90}$ of an inch—thick enough, in fact, to last from five to six years, or even longer. Before, however, being ready for this act of renovation the object must be chemically clean and pure. For this purpose it is rinsed first in a bath of thin sulphuric acid, then dipped into water and next rinsed in another tub of potash, whereupon it glistens and shines and shows not a spot. The operator who is manipulating all these pretty, shining objects, however, has to be mighty careful, for these chemicals need respectful treatment. Hence, too, he wears stout rubber gloves on his hands.

Of the many machines and different operations required to produce the vast number of instruments turned out in the LYON & HEALY factory, a good-sized and interesting volume might be written.

The visitor cannot help being impressed with the fact that everything is most systematically arranged, and while there are many different departments, they go like clock-work in regularity, and the net result is a class of goods unsurpassed the world over.

WITH SAMUEL SIEGEL IN AN IOWA GARDEN

WRITTEN FOR THE JOURNAL BY DENNIS MACKIN.

IT was in 1895. I was in a garden lying in a hammock. I had gone to a little town in Iowa for a rest. Several well meaning, but misguided young people of that town had apprised me of a treat in store for me that evening. A young mandolinist had been invited down from Des Moines that I might hear him play. I was not elated. I had heard young mandolinists play before.

It must have been about seven o'clock in the evening—for supper had long since passed into oblivion—when I heard a party of young people arriving. They seated themselves on the garden benches, perhaps twenty feet from my hammock. I hoped and believed I was unobserved. Presently I became aware that "Sam" was being urged to play. Then I heard "Sam" say:

"First I'll play you a new popular song."

—the young woman who laughed.

He began very smoothly and without the slightest flourish to play a Waltz song. After the second bar I recognized it. It was a composition of my own that Julius Witmark was singing that season. One of the party exclaimed, "Oh! that's all the go in Washington." Whether he meant Washington, D. C., or Washington, Iowa, I never knew.

When the piece was over, the owner of the hammock, the rash youth who was to bring about the meeting between Siegel and myself, called over to me:

"How do you like that, old man?"

I replied:

"I don't like it."

At this Siegel remarked:

"It's all right, just the same,—it's 'so-and-so,' by Dennis Mackin."

Then a young woman laughed right out in meeting and exclaimed:

"Why, *that's* Dennis Mackin in the hammock."

As I had come to Iowa for rest, at this I stuck my head under the hammock pillow, and planned vaguely to spend my next vacation at the intersection of State and Madison streets, Chicago, or some other quiet spot where I might recuperate in peace.

But now I heard a strange thing. It was a mandolin. But not being played as a mandolin. It sounded rather as some great æolian instrument might sound when swept by the northern gale. Now the chords ceased to be chaotic, and presently there rose on the evening air the strains of the grand old hymn "Come, Ye Disconsolate." Pure and sweet, the melody floated over and above an accompaniment as rich and varied in harmony as that of a mighty organ, while the cadences fell insistently upon the ear, and overwhelmed the soul as only inspired music can.

—the hired man paused at the gate.

A hush fell upon us all. The hired man, milk-pail in hand, paused at the half opened gate. A farm wagon stopped in the road. I glanced at the player who was weaving the magic spell. A youth, slight in frame, with the face of a sixteenth century student and the utter absorption of the true artist. He had forgotten all about us. Bent over his beloved instrument, now fiercely, now with womanly tenderness, he revealed to us the very thoughts that must have animated the maker of that hymn, when he penned in music his sublime confidence in his Creator.

When the wonderful music ceased I went over to Siegel, and congratulating him, I said:

"You play well."

"No," he replied, "I have just changed my entire style. I have abandoned the positions that I was taught and am playing after a method invented by myself. It is the only method! But I have not completely mastered it yet. When I have, then I shall be able to play."

As I looked at him and heard his comments, involuntarily I thought of Paganini. I had heard from our host of Siegel's incessant practice covering years. Yet he considered himself just beginning.

"Perhaps you can help Mr. Siegel in the East." It was our host who spoke.

"I shall be glad of an opportunity," I replied.

But Siegel had taken up his mandolin again and an original Spanish Dance was springing from his old WASHBURN, fairly dazzling in its display of virtuosity.

—with the face of a sixteenth century student.

And I knew that Siegel needed not my help, nor any man's help. I knew that I was face to face with a genius of the mandolin.

ANOTHER PRIZE OFFER

A prize of $5.00 will be awarded for the best article of not over 500 words on "How to Get Pupils," submitted by teachers of mandolin, guitar, and banjo. Conditions: Write legibly with ink (or typewriter), using one side of paper only.

If MS. is to be returned inclose necessary postage.

Put name and address at the bottom. Competition closes April 15.

As subject indicates, matter should deal with its practical application to those engaged in teaching the instruments as a livelihood and business, and contain ideas and advice calculated to assist teachers in their every-day work.

WASHBURN JOURNAL
MANDOLIN GUITAR AND BANJO
DEVOTED TO TEACHERS AND ADVANCEMENT OF MUSICAL ART

PUBLISHED BIMONTHLY BY
LYON & HEALY, CHICAGO, ILL.
J. H. CONRAD, EDITOR.

Single Copies, postpaid..... 10 cents

ADVERTISEMENTS

A limited number of Advertisements will be accepted at the uniform rate of One Dollar Per Inch (single column) per issue, net. Can you reach 10,000 Teachers of Stringed Instruments (full count) for anything like this price in any other medium? Only a few columns will be devoted to advertising, so copy should be sent in early. Advertising copy received after advertising space is filled will be promptly returned.

The Business Manager reserves the right to reject unsuitable or objectionable advertisements.

Contributions suitable for the columns of the JOURNAL are solicited and will be paid for at a liberal rate.

CHICAGO, MARCH-APRIL, 1900.

THE PREMIUM OFFER

Of Great Interest to Every Teacher

IN the previous issue of the JOURNAL the following explanation was given with reference to LYON & HEALY'S offer of premiums to teachers for sales of WASHBURN INSTRUMENTS.

In order to reach the hundreds of new teachers whose names have been added to our list, we reprint the article. The blank form below is intended for those teachers only, who are not known to LYON & HEALY personally or in a business way.

The offer is for teachers of the mandolin, guitar and banjo solely, and by filling out the blank form properly, the new applicant for premium benefits establishes his identity as a teacher and right to participate in the premium benefits.

While the past year has been the most successful in the history of the WASHBURN instruments—the sales having exceeded all former records by a handsome percentage—yet the manufacturers think they should be brought into still more general use, for the important reason that no other instruments begin to equal the WASHBURN of to-day, with their beautiful Cremona-like quality and great volume of tone to be found in the latest models.

Included in the statement are mandolins, guitars, and banjos. They have been steadily improved from year to year, yet the most telling improvements have been perfected within the last few months. Most everybody is aware of the fact that the WASHBURN manufacturers in the past have been unceasing, and very liberal indeed in their outlay of newspaper, magazine, and other forms of advertising, and giving publicity. This has made the WASHBURNS well known to the public, and consequently renders it easy to make sales.

The firm desires to interest every reputable teacher in further increasing the sales of WASHBURNS, the plan being to give a *contingent benefit* to teachers for their extra exertions in the interests of the WASHBURNS.

This contingent benefit is in the shape of premiums for sales of WASHBURNS and is *limited to teachers exclusively.* The value of the premium is in accordance with the results accomplished, and the proposition, to say the least, is the most generous ever offered.

Full details regarding premiums and plan will be sent teachers on application to LYON & HEALY, Chicago. The offer is meant only for legitimate teachers of recognized standing, and each and every applicant unknown to the firm must submit reasonable evidence of their character in such respects.

Taking into consideration the fact that the WASHBURNS are the best known instruments manufactured to-day, and that their actual merits as musical instruments fully sustain the reputation they have (together with the fact that the makers never cease their endeavors to make them better), it is practically incumbent upon every teacher to provide himself with them. He cannot afford to use anything but the best, for it is the worst kind of suicidal policy to be content with instruments falling short of the highest standard. The teacher will add to his reputation as a first-class musician and a capable instructor by recommending WASHBURNS to his pupils. Besides, he will find that they are wonderfully easy to sell, as the public is already well informed as to their superlative merits.

A copy of the beautitful Souvenir Catalog containing the portraits and testimonials of the best known teachers throughout the United States, will be gladly mailed applicants free. The WASHBURN makers propose to publish in this catalog and the JOURNAL the addresses of all those teachers who secure premiums during the year. Tens of thousands of this catalog and the JOURNAL are circulated annually, many of which necessarily go into their individual locality and are sure to be of benefit to them in personal advertising.

LYON & HEALY, the WASHBURN makers, want the coöperation of teachers, but do not expect it for nothing. They are willing and ready to reward each one to the fullest extent his assistance merits. Write to them at once, and if you have any teacher friends, send in their names and addresses too. Fill out the blank application below. *For reference secure the signature of your local music dealer, or any reputable business man of your community.*

PAUL DRESSER

ON another page we give a picture of Paul Dresser, the song composer, drawn from life by Homer Davenport, the most famous of all the American cartoonists. Dresser and Davenport are great friends, possibly because they are antitheses of one another.

Davenport is tall, thin, and melancholy, while Dresser is the fattest man outside of a museum and the jolliest of all of them—his face is one broad beam of geniality. Davenport happened into Dresser's den one day when the song composer had an inspiration, and whipping out his pencil he made the sketch which he afterward finished in ink and gave to Dresser. The dejected-looking individual with his hands in his pockets and a large tear in his eye is the artist himself.

As a writer of popular songs there is no one better known than Paul Dresser—"Oom" Paul as his friends call him. "The Letter That Never Came," "The Convict and the Bird," "I Believe It, for My Mother Told Me So," "Just Tell Them That You Saw Me," "Banks of the Wabash"—who has not heard them, sung them, played them!

Mr. Dresser is about 38 years old, and claims Terre Haute, Ind., as the town of his birth. For years Mr. Dresser was on the stage as an actor and vocalist. His greatest success in this line was in a farce comedy entitled "The Two Johns," in which he and Stewart Crossy, better known as "Fatty" Stewart, scored an immense hit as two jolly fat men. They resembled one another wonderfully, and neither had to "make up" on the stage.

Stewart owned the show and made a big fortune out of it. He lost it all and became a very poor man a few years ago, just at the time Dresser became rich from his songs. Dresser received a salary of $60 a week from Stewart, and he says such measly earnings, in contrast to the money Stewart was making, drove him from the stage.

His first successes did not net him a very large sum, for the reason that he made a rather foolish contract—gave several persons not really entitled a share of his royalties.

Since then he has made so much money that it is too troublesome to keep count of it, he says. He is a lavish spender (a fault common to all ex-actors), and his heart is so soft that it and his pocket-book are instantly touched by the sight of misfortune or the appeal of poverty.

He is a member of the firm of a well-known New York music publishing house, and most wonderful to relate, while his songs are always written around "mother," or a pair of lovers, he is a bachelor. One of his partners, Pat, of Scotch descent, jeers him about it continually. Mr. Dresser is not only the greatest and most successful of all the American popular song writers, but he is also without any doubt the largest composer in the world.

APPLICATION FOR SPECIAL PREMIUM OFFER TO TEACHERS.

Fill out this blank and mail it to LYON & HEALY, CHICAGO, Advertising Department.

Name .....

Town..... State.....

Street and number for city.....
(Or county for country)

I hereby certify the above applicant to be a teacher of mandolin, guitar, or banjo, in good standing in this community.

.....

Name of referee, and business .....

.....

.....

NOTE.—Where the applicant is known to Lyon & Healy, no reference is required.

J. E. GREEN, Ogdensburg, St. Lawrence County, N. Y. Violin, banjo, mandolin, guitar, and cornet.

Have been teaching music in this city for about twenty years with fair success. The violin and cornet were my principal instruments until the popularity of the mandolin and banjo became so strong that I was obliged to add those to my list or get lost in the shuffle, as it were, with my competitors. I make a specialty of the Washburn Instruments, as, in my judgment, they are the "Steinway" of all other makes.

I am negotiating with Alfred A. Farland, of "banjo fame," to appear here some time in May next.

ROBERT O. BECKER, Marion, Ohio. Instrumental and vocal.

Graduate of the Royal Conservatory of Music, Leipzig, Germany; musical director of Grand Orchestra, First Presbyterian Church, and High School Mandolin Club; supervisor of music, high and public schools of Marion. We all play Washburn instruments and are well pleased with them.

The High School Mandolin Club is composed of fifty young ladies of our high school, and have scored many successes during last year. I will give a number of concerts this year with some great mandolin or banjo player as soloist.

HERMAN SCHAEFER, 337 Keap street, Brooklyn, N. Y. Mandolin and violin.

I have given instructions to about 200 pupils, who are finished with their books, and have the best record as a mandolin and violin instructor in my district and the eastern part of Brooklyn. I have at the present time thirty mandolin scholars, and expect to get many more, soon. I will give a public rehearsal shortly.

C. S. DE LANO, 356 S. Broadway. Banjo, mandolin, and guitar.

C. S. De Lano, of Los Angeles, Cal., now holds the first place as teacher of the guitar, banjo, and mandolin in that city. He has studied with the best teachers obtainable, and as a result his class has now reached the size where two assistant teachers are required. Mr. De Lano's compositions and arrangements for the above named instruments are among the best for teaching purposes published, and have now a large sale. A native of Wisconsin, Mr. De Lano began the study of music at an early age, and while attending college began teaching, and since his residence in Los Angeles has been on the musical faculty of nine colleges and schools of learning.

V. M. PRATT, Provo City, Utah. Guitar.

I was born in Salt Lake City, Utah, May 23, 1860; was made a present of a Washburn guitar when 23 years of age; mastered the notes in Carcassi Instructor without a teacher at the age of 25, and have been teaching with that book and recommending the Washburn guitars, with good results, in Salt Lake City and Provo City, up to the present time.

A guitar and mandolin club was organized by myself in November last, to be known as the Provo Guitar and Mandolin Club. We meet every Wednesday evening for practice, and expect to have from ten to fifteen performers.

CHILLION BOWEN, Arkansas City, Kan. Mandolin, guitar, banjo, violin, piano, voice, and harmony.

Have been instructing in music since 1888; have used many different makes of instruments, the Washburn ranking among the very best; some of my pupils who are now teachers use them; have sold several in the city here, and pupils are well pleased with them.

As for myself, it is impossible to tell when the scale was learned, or my first tune on any instrument. Thanks be to God for a good talent and an opportunity to improve it.

We find ourselves sadly in need of good teachers in Kansas; most of our players are only "humdrumers." My residence is now south of the city four and a half miles. A good field is open for a good teacher here now.

H. N. STILLMAN, 491 Sixth avenue, New York city. Banjo.

I was born in New York city in the year 1872; at about the age of 12 years I had a violin, but after, when about 14, I became banjo mad, as the saying goes. My parents sent me to a teacher, and when a boy at school I started teaching. I taught many pupils. I have done very little solo playing, but in the near future I may be heard from.

FREDERICK J. BACON, of Hartford, Conn. Concert soloist and banjo instructor.

Mr. Frederick J. Bacon pronounces this the best season he has ever had. This year he is instructing the Trinity College Banjo Club, the Hartford High School Club, besides his own sextette. Mr. Bacon played on the vaudeville stage for five years. In the winter of 1894 he went to New York and studied under Farland, after which he located in Hartford, where he has had fine success. Mr. Bacon confines himself wholly to the banjo, of which he is master. He has a large repertoire, containing both classical and popular music. On account of so much concert work, he uses two of his best pupils as assistants in teaching.

PROF. WM. H. LAWRENCE, 611 N. Salina street, Syracuse, N. Y. Piano, banjo, mandolin, and guitar.

Have been teaching the above instruments more or less for the past twenty years in this city, and can say conscientiously that I prefer the Washburn instruments to all other makes, and always recommend the purchase of same to my pupils, for their perfect scale, richness, and volume of tone. Am a composer and arranger of music for clubs and lead and direct the same.

Had the honor of having the first club of guitar soloists in the state, the celebrated Lawrence Guitar Club, known far and near for their wonderful talent and execution.

A. M. BRICKELL, Alton, Kan. Violin, guitar, mandolin, and banjo music, etc.

Have taught successfully the above named instrumental music for several years, and under favorable conditions will continue to instruct young ladies and gentlemen in all the accomplishments of the beautiful as well as bewitching art when called upon.

F. ORA GAMBLE, Van Wert, Ohio. Mandolin and guitar.

I am a comparatively young teacher as yet, only being in the field about two years, but have been very successful with pupils on mandolin and guitar. I took up the mandolin when quite young, but, like many other young men, was deprived of a good teacher until late years, when I became a pupil of Griffin. Mr. Griffin is an artist in every respect, having studied abroad under some of the finest teachers. With a Washburn mandolin or guitar and a good teacher, there is not one reason why a pupil should not become a good player.

We are all glad to see the mandolin and guitar finding their way into the rural districts, also that the people are buying better instruments. A good instrument to start with means a great deal to both teacher and pupil.

HENRY WEHRMANN, 1627 St. Mary street, New Orleans, La. Mandolin soloist and instructor.

During a visit to Paris in 1889, Mr. Wehrmann became a favorite pupil of the celebrated Maestro Silvestri and while there met with unbounded success as concert soloist. Has composed and published several mandolin and piano selections. Organized and has under his tuition the Elite Mandolin Club of New Orleans.

The Elite Mandolin Club of New Orleans purpose giving one or two recitals during this winter. The club has been assiduously practicing some very brilliant selections, and will no doubt meet with success.

CHAS. T. SCHMIDT, Augusta, Ga. Guitar, banjo, and mandolin.

I was born here May 1, 1851. About 1865 I attempted to learn to play guitar by ear, but soon discovered that my ear wasn't long enough. As there were no teachers here, I studied various methods and have been teaching guitar about thirty years, banjo twelve years, and mandolin six years. I have had considerable experience as bass player in orchestras, and as leader of mandolin club and banjo club.

WILL DE VINNY, Concordia, Kan. Violin, mandolin, guitar, and 'cello.

The principal teacher of stringed instruments at Concordia, Kan., is Mr. Will DeVinny, who, though comparatively a young man, has been teaching for the past twenty years. Being also engaged in newspaper work, he does not devote all his time to music, but his love for the work will not permit him to discontinue it entirely.

MRS. MARIE HARMON, 318A Hart street, Brooklyn, N. Y. Mandolin, guitar, banjo, piano, and violin.

Mrs. Marie Harmon is a very successful and thorough teacher of the mandolin, guitar, banjo, violin, piano, and singing. Mrs. Harmon stands high among the musical profession and her reputation is far reaching. Pupils who have been given up as failures in music have been, by her careful guidance, trained to be adepts in the art of playing. Mrs. Harmon prepares pupils for private and public entertainments. She also organizes free classes.

WILLIAM CHURCH, Manistee, Mich. Violin, mandolin, banjo, and guitar.

Mr. Church has been located at Manistee for seven years and has built up an excellent business teaching violin, mandolin, banjo, and guitar, and the daily increasing interest of our people in the little instruments is most pleasing to note. He is also first violin and director of Professor Church's Orchestra.

Two months ago the Arion Mandolin Banjo and Guitar Club of East Lake was organized, and are doing excellent work. H. H. Hitchcock is president and Professor Will Church teacher and director. They use Washburn instruments exclusively.

J. W. SWIHART, Fremont, Neb. Violin and mandolin.

Mr. J. W. Swihart, teacher of violin and mandolin in Fremont, Neb., is a graduate of the Valparaiso Normal. Five years ago he accepted the position of instructor in the string department of the Fremont Normal School. His early instructors were Maggie White, now Maggie Butler, of Chicago, and Aug Wolf of the N. I. N. S. Since coming to Fremont Mr. Swihart has continued his studies under the most eminent teachers of Omaha, viz.: Miss Terry and Mrs. Cotten in voice and Hans Albert on the violin. Mr. Swihart has recently written a beautiful song, entitled "A Dream," the music of which is by Lily R. Button, also of Fremont, Neb.

MRS. E. H. FERGUSON-LAMOREE, 1106 Main street, Buffalo, N. Y. Banjo, guitar, and mandolin.

Mrs. E. H. Ferguson-Lamoree has won the reputation of being one of the best teachers on banjo, guitar, and mandolin in Western New York. As a performer on these instruments she has few rivals, and has done much toward the general elevation of banjo and guitar playing. The press are unanimous in their expressions of approval of her talent, and abound with reports and criticisms of the most flattering and complimentary character.

ALMA HUSTON YEWELL, 207 South Adams street, Burlington, Iowa. Piano, organ, guitar, and mandolin.

Alma Huston Yewell was born in Burlington, Iowa. As a child she displayed musical talent, and at the age 12 years occupied the prominent position of regular organist in one of the leading churches. The Estrella Mandolin and Guitar Club, also the Donzella Mandolin Club, were organized by Mrs. Yewell. She can point with pride to many of Burlington's good musicians in the best families as being the result of her untiring efforts and her excellent music training. The press have only words of praise for Mrs. Yewell's excellent playing. She is of a quiet and unassuming disposition and has hosts of friends.

HALLIE B. PATTON, Macon, Mo. Violin.

A native Missourian, 23 years of age. Student of the violin for ten years. First instruction received from Prof. J. D. Bruner, of Thomas' Orchestra for three years. Took a year's work at Hardin College, Mexico, Mo., under Professor Kimmell. Studied for a year under Bernhardt Listedman, Chicago Musical College. Has taught for five years.

Prof. Johannes Goetze has taken charge of the musical department of Blees Military Academy at Macon, Mo.

CHARLES EDWIN URTUBEES, corner Ninth and Broadway, Eau Claire, Wis. Washburn mandolin.

As I am leader and director of what is known as the Brothers Urtubees' Mandolin Orchestra, and also a teacher, I can do nothing but recommend the best, and that is the Washburn. As to quality, tone, workmanship and durability, no instrument is equal, or ought to be classed with the Washburn instrument.

PROF. GEORGE SEIBERT, 731 East North street, Danville, Ill. Violin, mandolin, guitar, reed and brass instruments.

Prof. George Seibert was born in 1848 in Hessen Darmstadt, South Germany. In his childhood he received a thorough musical education. At the age of 16 years he enlisted in the band of the First Regiment of Chevauxlegers of the Grand Duke of Hessen-Darmst. He came to this country in 1878 and served as bandmaster in the United States army. In 1886 he located in Danville, Ill., teaching string, reed, and brass instruments. He is a first-class director of bands and orchestras.

CLAY H. STODDARD, Taylorville, Ill. Mandolin, guitar, and banjo.

Commenced study of violin at an early age; but later on, becoming fascinated with the mandolin, took special training under Arling Shaeffer, and have since made a continuous study of the charming instrument. Preparing for concert work at present, with a repertoire consisting of Abt's, Siegel's, and other noted artists' productions.

T. FOREMAN PARKER, Shreveport, La. Mandolin and guitar.

Reared in Lexington, Ky., located in Shreveport in 1889 at the age of 15. I organized Shreveport Mandolin and Guitar Club in 1894, that organization having enjoyed a reputation second to none in the South. He has played in numerous concerts, mandolin and guitar solos in New Orleans, Cleveland, and Cincinnati, Ohio. Composer and arranger of brass and orchestra work. Among my works the "La. State Guards March" featured largely through the South by leading musical organizations. Am now organizing a Shreveport Symphony Club, to consist of fifteen mandolins and guitars, flute, 'cello, etc., for classic work.

GEORGE STANNARD, Trenton, N. J. Banjo, guitar, and mandolin.

Mr. George Stannard, of Trenton, N. J., is enjoying the most successful and profitable season ever experienced during his twelve years as a teacher of banjo, guitar, and mandolin. He is a thorough, painstaking and patient teacher, which is evidently due to his steady and increasing business.

LOUIS RITTERBUSCH, 75 East 120th street, New York city. Zither and mandolin.

In having a long experience as teacher of zither and mandolin, I can state that by means of an effective method I carefully instruct my pupils, and prepare them for an artistic interpretation of the best music written for the instruments, especially zither, of which I make a specialty. I have been director of the Harlem Zither Club of New York City for four years, and have given a number of successful concerts.

L. A. URTUBEES, 274 Ninth avenue, Eau Claire, Wis. Banjo.

I have been using the Washburn banjo for some years, and I find them perfect in every respect. As to quality and tone they are second to none, and as a teacher and performer I could recommend no other.

ORA MEIGS, Reading, Minn. Guitar.

Have given lessons on the guitar for a number of years. Used to play in public as a soloist and impersonator, as you will see by the inclosed programme. Haven't given entertainments for a number of years. Family affairs make it impossible for me to be from home.

HENRY J. ELLSWORTH, 38 Dodge street, Buffalo, N. Y. Mandolin.

While in Lockport was connected with several clubs, the last being the Lockport Ideal Mandolin Club, which I managed and directed. I am now in Buffalo and expect to do a good business. There have been no concerts lately excepting the Yale and Princeton Clubs, which were here December 23d and 28th respectively.

MRS. CLARA B. TROWBRIDGE, 428 North Seventh street, Quincy, Ill. Guitar, mandolin and banjo.

I have been teacher of guitar, mandolin, and banjo for fifteen years, and find these instruments growing more popular every day. I was educated in music at St. Mary's Institute, De Notre Dame, in this city. My specialty is drilling clubs. I am at present director of five clubs, and am at present preparing a club of juveniles under twelve years, and will call them the Washburn Club, as they all use that instrument.

BIRDIE WETHERD, Canon City, Colo. Box 604. Mandolin and guitar.

I was born in La Grange, Ill., Jan. 20, 1881, but have spent most of my life in Colorado. I took up the guitar five years ago this last Christmas, and two years ago began on the mandolin. I have had very good success teaching in my two years' experience. My mandolin is a Washburn and has an excellent tone.

E FANNIE TOY, Bradford, Pa. Banjo, mandolin, and guitar.

Began playing guitar when six years old, graduated in 1892, and have been teaching banjo, mandolin, and guitar ever since. For two seasons have been on the road doing musical turns, using cornet, saxophone, bells, marimbaphone, etc., also my string instruments, making a feature of mandolin solos; also doubling as specialty pianist, playing through Illinois, Indiana, Ohio, Pennsylvania, New Jersey, etc. Have led the best clubs around here. Am at home for three months completing course in trap drumming. I am 25 years old. When on the road I work under the name of Eudora Esterbrook.

MAX DE LOS MORTON, Ashtabula, Ohio. Mandolin and guitar.

Max De Los Morton has for a number of years been well and favorably known in Ashtabula, Ohio, and vicinity, as a practical mandolin and guitar teacher, received his instruction on both instruments from James Whelpley, a brilliant all-round musician of Washington C. H. Mr. Whelpley has since become a well-known professional. Mr. Morton was leader of the Ashtabula High School Mandolin Club of 1897 and a member of the O. S. U. Mandolin and Guitar Club of 1898. During the period of his teaching in Ashtabula, which has extended over four years, he has established an enviable reputation as a practical and agreeable instructor.

WILL D. MOYER, Harrisburg, Pa., 213 Walnut street. Mandolin, guitar, and banjo.

Was located formerly at Denver, Col., and Ogden, Utah. In Harrisburg since 1891. Very busy season, busiest we ever knew. The interest in these instruments is being almost doubled. Have all I can attend to in city and am instructing the Pennsylvania College clubs at Gettysburg, Pa. I accompany the clubs on trips as mandolin and guitar soloist.

F. S. BAXTER, Dorchester Lower Mills, Mass. Banjo, mandolin, and guitar.

I began the study of the banjo fifteen years ago, at the age of twenty. I always had a great desire to be a musician, and chose the banjo. I can assure the readers of this journal that the banjo then was not the banjo of to-day. The instruction methods and instruments are far superior. However, I studied early and late, and at the age of twenty-four commenced teaching and studying the guitar, later the mandolin. Now, as I look back and compare the present with the past, it is more than astonishing to see the vast progress these instruments have made. Readers, purchase instruments of the best manufacturers; procure first-class methods; and work with a will; the result will repay you.

H. L. CRONK, Battle Creek, Mich. Violin, harp, guitar, and dancing.

Prof. H. L. Cronk, string winder, violinist, and music dealer, of Battle Creek, Mich., is now entering upon his 45th year. Was married in 1875 to Miss Sarah A. Stone, she also being a very proficient musician, having now and playing the only harp in that city. Very few musicians in that state have been more successful financially and gained a wider state reputation than have Prof. H. L. Cronk and wife.

ERNEST D. PARTRIDGE, Beaver City, Utah. Mandolin and guitar.

In 1882 I began the study of the guitar. Three years later I joined the Garden City Mandolin Club of Provo City, Utah. In 1892 I entered the Mechanical Department of the Michigan Agricultural College. During four years of college work I conducted a mandolin club. I played in the mandolin orchestra of Baird's Opera-House of Lansing, Mich. In 1897-98 I had from twenty-five to forty pupils on mandolin and guitar at Provo, Utah. Have taught the mandolin eight years and the guitar thirteen. Have been privileged to try many instruments, but prefer Washburns.

The greatest musical treat of the season in this section was the "Merry Milk Maids" at the Beaver Opera-House, by a company of thirty-six students of the Beaver branch of the Brigham Young Academy, Professor O. A. Whitaker conductor.

MISS SUE ELDER, Jonesboro, Ark. Piano, mandolin, and guitar.

I was educated in music principally in Nashville, Tenn. There I had the training of voice and instructions on piano and guitar. I afterward studied mandolin one term at the Beethoven Conservatory of Music in St. Louis, Mo. I have been successful in the teaching of piano, mandolin, and guitar, and very successful as a leader of choirs. I take pleasure in recommending the Washburn instruments.

ROSE FRITZ, Syracuse, N. Y. Mandolin, guitar, banjo, and zither.

Have played the banjo, guitar, zither, and mandolin for sixteen years, and have been a teacher for twelve years. Was leader and director of the Salt City Zither Club, also of the Mandolin and Guitar Club for six years, when my health gave out and I was obliged to give up the club. Later I organized a new club, called the Fritzonian Mandolin and Guitar Club, which is still in existence, and has been five years. Have given a great many large concerts in Syracuse and also in some of the neighboring towns. They proved a great success.

MRS. LILLIE HARVEY-WALKER, 1074, Twenty-sixth street, Des Moines, Iowa.

Mrs. Lillie Harvey-Walker, born April 25, 1879. When but nine years of age Mrs. Walker commenced the study of the mandolin under the instruction of H. P. Sutorius, of Omaha, Neb. In 1892 her brother and sister accompanied her on the first concert tour of Iowa. After another year of study Mrs. Walker was appointed mandolin instructor in Drake University, Des Moines, Iowa, which position she held five years.

MISS GERTRUDE MILLER, Vinton, Iowa. Guitar.

Miss Gertrude T. Miller, of Vinton, is a charming and talented young lady, who is pronounced by critics to be one of the most expert and finished guitarists in the West. Miss Miller began the study of the guitar at a very early age under the direction of her father, J. M. Miller, who is teacher of music at the Iowa College for the Blind, and much of her success is due to his efforts.

MRS. H. FISHBACH, 401 South Tenth street, Beatrice, Neb. Guitar and mandolin.

Mrs. H. Fishbach, a very successful teacher of guitar and mandolin, of Beatrice, Neb., is leader of a young ladies' mandolin and guitar club of fourteen members, who are doing excellent work. The majority of the members use the Washburn and would not exchange for any other. Mrs. Fishbach has been teaching for twelve years and was formerly connected with the college at McPherson, Kan.

MISS SADIE E. FAY, 75 West Main street, Westboro, Mass. Banjo and guitar.

Was born in Westboro, Mass., April 12, 1865. When 15 years of age I took my first lessons in music on the piano. After continuing the same for several terms, being an ardent lover of banjo and guitar music, decided to learn the same. Took one-quarter term with Miss Phipps, who shortly afterwards removed to New York. There being no other teacher here, I went to Prof. G. C. Dobson, of Boston, a teacher who is widely known. Have been successful during my nine years of teaching.

OSCAR W. GEMPP, Wright City, Warren County, Mo. Piano, mandolin, and guitar.

Was born at Warrenton, Mo., in 1878; at the age of 10 years, while accompanying some boys on a hunt, I was accidentally shot in the face with a load of birdshot, leaving me totally blind. Since then I attended the Missouri School for the Blind at St. Louis for eight years, graduating in 1897. Prof. W. Malmene and Prof. Thomas Sims were among my music teachers. Have had a few pupils at Wright City, learning mandolin and guitar. I am at present engaged playing and managing a concert hall at Fort Smith, Ark.

L. W. MILLER, Kalamazoo, Mich. Mandolin and guitar.

Located in Kalamazoo in 1883, since which time he has taught mandolin and guitar and enjoys the patronage of a large class. He has arranged over seven hundred members for mandolin and guitar and is author of "Gems of Chord Harmony" for the guitar. Miller's mandolin orchestra entertains at nearly all receptions and banquets where music is employed in Kalamazoo.

An effort is being made in this city to have all the mandolin clubs and prominent players consolidate and give a grand concert in the near future, at which time some good music may be expected.

DARBY D. UPTON, 1113 South Armstrong avenue, Denison, Texas. Violin and mandolin.

I have been teaching here in this city for the past five years and have found that the Washburn mandolins give perfect satisfaction. I am now leader of the mandolin and guitar club here, and the most of the instruments in use are Washburns.

There is a mandolin club organizing in Honey Grove, Texas, and one also in Bonham, Texas.

JOSEPH MONTALBANO, 827 Royal street. Mandolin, guitar, and banjo.

I find it a pleasure as well as a duty to say a word of praise for the Washburns. I have been a teacher and soloist in New Orleans for the past fifteen years, and while I have had the usual ups and downs incident to the profession, I can truly say I have made a genuine success of it.

FRANK C. BACH, 307 Murray street, Madison, Wis. Mandolin and guitar.

Mr. Frank C. Bach of Madison, Wis., is a popular and efficient mandolin and guitar instructor, who has earned a reputation as an artist of ability. Mr. Bach has large classes in Madison and Stoughton, Wis.

PROF. WM. SCHOTT, 310 East 88th street. Mandolin, zither, guitar, and harmony.

Prof. Wm. Schott, leader of the Central Turn Verein Musical Section of New York, has received of the New York Convention of Zither and Mandolin Teachers a gold medal as first prize for being the best and most advanced teacher in this city. The convention also declared him as the professor of the convention. A beautiful diploma was also handed over to him.

Prof. William Schott, leader of the Musical Section of the Central Turn Verein of New York, gave a great concert on February 18th at Homestead Hall, with the assistance of nearly 100 players.

J. P. LEIB, 398 Trumbull avenue, Detroit, Mich. Pipe and reed organ, piano, violin, mandolin, guitar, vocal, directing, and theory.

J. P. Leib received his education under the European system, and is enabled to offer a complete education in music to his pupils in the various branches they may elect.

LOUISE C. WHITE, 94 Washington street, Titusville, Pa. Music.

Miss Louise C. White began the study of music at a very early age, and is styled a very versatile musician, having become proficient on many instruments, as well as having studied harmony quite extensively. Although a native of Vermont, the greater part of her life has been spent in Titusville, Pa., where she at present resides, being a very successful teacher, as well as organizing and conducting banjo, mandolin, and guitar clubs.

J. E. FREEBERG, Radcliffe, Iowa. Voice, piano, violin, and mandolin.

You may mention me in your journal as a teacher of the above mentioned instruments. Am a pupil of Gustav Stolphe, formerly of Augustana Conservatory of Music at Rock Island, Ill., which I attended in 1887-89. I am busy, having what is generally termed success, in my profession.

F. PANNELL, Columbia, Mo. Piano, organ, violin, cornet, etc.

Was for twenty years principal of the music department of Christian Female College, and am still in charge of the string instrument department; leader of the opera-house orchestra; bandmaster of the Missouri University Cadet Band. Was educated musically in England, choir boy when 10 years of age at St. Johns, Gravesend, Kent.

MYRON G. PATCH, 601 The Arcade, Cleveland, Ohio. Mandolin and guitar.

Myron G. Patch, who ranks foremost as teacher of mandolin and guitar in Cleveland, has had a very successful career as a musician. He began the study of his favorite instruments at a very early age, and later became a pupil of the well-known masters of the instruments, Tipaldi, Curti, and De Janon, of New York city. About seven years ago he opened a studio in the Arcade, one of Cleveland's magnificent buildings, where he is at present located.

SEND THE NAMES AT ONCE

Teachers will confer a great favor by sending us the names and addresses of any and all other teachers of mandolin, guitar and banjo known to them.

The GUITAR: its Methods and Masters

BY ARLING SHAEFFER

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In contributing an article on the above subject for the benefit of the JOURNAL'S readers, I must confess to a feeling of satisfaction in being allowed space enough and the privilege of setting forth my personal views regarding some of the questions connected with the guitar and its status musical and artistic.

I fully realize that others, considering themselves competent, have written upon the same subject, in a manner diverse from the stand taken and opinions expressed by myself. It is equally true there are always persons ready to opine differently and take issue with facts, arguments, and logic presented.

Within the limits of reason and sound judgment I make it a rule to consistently respect the ideas and opinions advanced by others, and in the views herein set forth request that I shall receive the same courtesy in return.

The subject of the guitar, and its method of playing, has been discussed by some noted performers, whose views have been considered weighty. Should I present anything which materially fails to agree with previous accepted authority I beg the reader's indulgence, and suggest a comparison and trial be made of the differently expressed opinions, from which he may draw his own conclusions.

I do not wish to pose as an innovator, nor proselyte for a new school. There is much in theory which practice rejects, and what I herein place before you is the result of years of unremitting study, experiment, and practice.

Primarily, the guitar was introduced into this country as a mere toy, without the least prestige as musical instrument, incomplete, and unworthy real study or thought by students of music. The cause was apparent enough, in that the instrument was never revealed in the hands of an artist nor its true possibilities shown, while all the music offered for sale was of the cheap "fandango" style, and like all one-string music, it eliminated the most beautiful effects from the instrument. This style of performing became popular from the fact it was quite easy to play, and like other compositions out of the regular way of tuning, has a jingle, fascinates the uncultivated ear, and misleads the ambitious student from the legitimate and fathomless study of artistic guitar playing. This simple style of music was not even at first written for the guitar until it had long been strummed and played by ear throughout the entire country, and was considered the graduating piece by the many (ear) teachers in those days.

Those who are well acquainted with the progress and popularity of the guitar, will easily bring to mind that it was only some thirty years ago that it was utterly impossible to find a teacher upon this instrument who could intelligently instruct by note, consequently, only those who were endowed with an ear for retaining melody, and an aptitude for execution, could have any hope of performing. It was thought that it was a waste of time to pay any attention to the rudiments laid down by some of the inferior methods of those days. So pupils were compelled to succumb to the ear or catch-all-you-can system of teaching.

Seemingly one of the best performers of this style of playing who visited this country, and captivated his audiences, was Signor Hernandez. This performer with the guitar tuned in the simple, or open key, with his fantastic maneuverings over the instrument, with loud strumming of chords in quick succession, and changes of harmony, lured his audiences to believe him to be the great and only Hernandez. Nowadays things have taken a different turn. Musical audiences have risen to a higher plane of appreciation and understanding, and only artistic performing on any stringed instrument is accepted as worthy of particular notice.

Since those childhood days of the guitar in this country, artists of ability have appeared. Music by the great masters has been performed and interpreted beyond criticism, and to-day there is hardly a city of any importance that does not claim its guitarist, and his occasional appearance in concerts has eliminated from the minds of the skeptic that there is no music in the guitar.

A low estimate of its worth retarded the admission of the guitar into higher musical circles, and there still exists some erroneous ideas as to the possibility of the instrument. It is advertised by some unscrupulous teachers, that the guitar is a *very easy* instrument to learn, thus using the instrument as a decoy and a means by which to quickly increase their revenue, when in reality it is the opposite. It has been stated by good authority, that it necessitates more application and hard study to arrive at an artistic proficiency on the guitar than any other instrument save the violin, and is considered by some who have experimented with both, that it is even more difficult than the violin on account of its many strings and also from the intricacies necessitated by its peculiar tuning.

If the guitar is so easy to accomplish, why was it that the masters such as Ferdinand Sor, Mauro Giuliani (who concerted through England and France with Paganini), P. Pettoletti, J. K. Mertz, Luigi Legnani, and many others, spent their entire lives in the study of the instrument? Those artists possessed great musical genius, as is shown by their works. It is contemplated by the writer at some future day to reproduce the photographs now in his possession of several of the above masters in pen drawings, true to life, together with a short biography, and present them to teachers sending their names and using the ELITE or WASHBURN methods for the guitar.

Paginini once made the remark, after devoting three years of study to the guitar: "Could I play the guitar as I do the violin!" All these facts bring to light new ideas pertaining to the guitar that have been most absurdly misconstrued. I would not insinuate that any one is specifically to blame for this state of affairs, or that it has been willfully done to hamper or bar the progress of the guitar. I consider it a subject that needs to be set right. Like all things in art, it must grow step by step, and there are those who, from a selfish standpoint, tear down as fast as others build up. Now the question arises, Who is to be considered authority as to the correct method of guitar playing? The one who passes as a "fandango" player, or the one who has spent his life dissecting the works of the masters, and searching out the system by which they played? Is there any comparison as to who is authority? In this age of progress there are many who desire to arrive at the top of the ladder all of a sudden—who pose as world beaters—and claim to have discovered some wonderful system by which they can play "anything"; that no one had ever been fortunate enough to discover the same system before. That alternate picking with the fingers of the left hand was a new idea, those devotees of the instrument maybe did not know, or were not aware that the old twelve-stringed "lute," an instrument from which our modern guitar originated, was played by the Egyptians many centuries ago, and still they claim the credit for those "newly discovered" rules that are really covered with the moss of antiquity.

Does this seem reasonable? To me it does not. There is no *new* system or method of playing the guitar. The old one was complete and will always remain so, just as the rules of mathematics will always remain unchangeable. But there are new and more simple ways of demonstrating those rules, and a more inviting way, that leads to their perfection. This, I claim, has been accomplished in my Elite methods (completed) and "WASHBURN Method for the Guitar," and hundreds of testimonials are in my possession that confirm and verify this statement. It has been thought that the most thorough method for the guitar was one by M. Carcassi, which all teachers and players, I presume, are familiar with. But that idea is disappearing with the most advanced, up-to-date teachers. They find that pupils soon become discouraged by its study, that also by its use teachers are compelled to write out lessons to use in conjunction in order to use it at all. I claim that any method that necessitates the writing of anything on the part of the teacher is very incomplete; also, a method that only includes the scale of "thirds" in the key of C major, is incomplete, and should be dispensed with at an early day. The position of holding the guitar by some methods is contrary to all means by which perfect execution can ever be acquired, and if the author was aware of the correct manner of holding, the method that bears his name does not suggest it. Let's be honest!

(*Continued in our Next Issue.*)

W. G. Brandenburg, formerly a very successful teacher of Terre Haute, Ind., is now located at Martin's Ferry, Ohio, and has temporarily quit teaching to get out a book of fifteen progressive solos for guitar.

Prof. W. B. Leonard, of Attica, N. Y., with the assistance of his pupils, gave a mandolin, guitar, and banjo "jubilee" in his town recently. The Attica papers say it was a great success.

Alfred A. Farland is to appear in one concert in Los Angeles, Cal., on March 9th. He will be under the local management of C. S. De Lano and R. E. Gardner, of that city, and will be assisted by their combined clubs, composed of twenty-six members.

Prof. A. Hubner, of New York, gave a monster pupils' concert February 25th. The orchestra of 150 instruments comprised violins, mandolins, guitars, and zithers, and was probably the largest aggregation of those instruments ever heard at one time in that city.

ENORMOUS DISCOUNTS AND WHAT THEY AMOUNT TO

A NUMBER of mandolin, guitar, and banjo makers, despairing of competing with the WASHBURN INSTRUMENTS in either tone, finish, workmanship, beauty of model, or durability, have hit upon the scheme of enormous discounts. They take a guitar that is dear at $10.00 and gravely list it in their catalogue at $30.00. Then they straightway allow anybody and everybody a confidential discount of 66 2-3 per cent off. Strange as it may seem, this shallow trick catches lots of victims, and among them not a few teachers. One well-known Eastern teacher writes this week saying that he had only one fault to find with the WASHBURNS, that is, that LYON & HEALY don't allow enough discount on them, and he proceeds to tell us of a particularly obscure make of mandolin on which he can get 60 per cent off. Of course he can get 60 per cent off—but 60 per cent off what? Why, off some figures made by the makers for the express and sole purpose of being discounted 60 per cent. In reality he can't buy the mandolin he speaks of one cent cheaper than any sharp pupil, for there is no fixed price to the goods, and absolutely no backbone to the concern.

However, we satisfied that teacher, and may satisfy others by the following plan: For years past we have published WASHBURN list prices in our regular 480 page trade catalogue, but we have not thought it worth while to advertise them broadcast—inasmuch as we have a fixed price for pupils, a price which every pupil, no matter how sharp he may be, must pay, as every reader of these lines well knows. Our plan, in short, is hereafter to give these list prices to the world as well as the net prices, so when an occasion arises where discount cuts a figure the WASHBURN will have a fair hearing.

So hereafter teachers like our Eastern friend, who dearly love a discount, may, if they choose, truthfully speak of a WASHBURN by the price given in the first column. Teachers may tell their pupils, with entire truth, that they can get them a WASHBURN MANDOLIN, No. 122, listed at $33.75 for $22.00 net. Cut out this article and table of prices below and paste somewhere in your studio for reference.

CONCERTS—continued

H. N. Stillman, 491 Sixth avenue, New York city, proposes to give a concert some time this year for the benefit of the poor. He proposes to use 100 volunteer musicians, and invites all mandolin, guitar, and banjo players who are sufficiently interested in such a charity as to donate their services to write him on the subject.

Myron Bickford, of Greenfield, Mass., sends the programme of a concert given in Readsboro, Vt., February 6th, which included mandolin, guitar, banjo, and piano solos. Mr. Bickford is a pupil of Alfred A. Farland, the great banjoist, and is a soloist of renown. At Readsboro he gave the entire programme unassisted.

The seventh annual concert of the glee, mandolin, and banjo clubs of the Armour Institute of Technology was given at Armour chapel, Thirty-third and Armour avenue, Chicago, the last week of January. Salvatore Tomaso is director of the mandolin, and R. G. Riminger of the banjo club. The clubs gave successful concerts in Milwaukee and Racine, Wis.

Calumet, Mich., has a mandolin club called the "Daisy," composed of fifteen little folks, whose ages vary from 7 to 13 years. In a promenade concert recently given in the Laurium Opera-House, Calumet, the Daisy Club contributed several numbers to the programme. The Red Jacket Mandolin and Guitar Club also contributed several numbers.

The Wilder Harp and String Quartette, of Portland, Oregon, gave a fine concert in Salem, January 8th, to a big house. The quartette consists of Messrs. Wilder and Berger, mandolins; Mrs. Wilder, harp; and Miss Wemple, violin. The programme consisted of "Angels' Serenade" (Braga Wilder); "Adagio Cantabile, Sonata Pathetique" (Beethoven); violin solo, "First String Symphony" (Haydn), Miss Wemple; mandolin duet, "Nuit Etoilée;" Serenata Barcarola, Quartette (Walter); intermezzo, "Cavaleria Rusticana," with harp accompaniment, as written in the score of opera.

The pupils of Mr. O. L. Stout gave a recital February 1st in the clubroom, 733 Marquam building, Portland, Oregon. A feature of the programme was a guitar quartette, by Mrs. E. M. Cook, Mrs. E. F. Patterson, Miss Addie Little, and Mr. Stout. The members of the club are: William Sheehy, David Palay, Guy Lovelace, Harold Pavey, and Miss M. Little, mandolins; Mrs. E. M. Cook, Mrs. E. F. Patterson, Miss Addie Little, and Mr. J. Held, flute.

George Grahn, the well-known mandolin and zither teacher of New York, directed a mammoth concert January 28th at Grand Central Palace, Lexington avenue and Forty-third street. The concert was under the auspices of the East End Mandolin and Zither Club (incorporated), of which Mr. Grahn is director. The programme was a pretentious one. Number 2 was E. E. M. & Z. March, played by an orchestra of 150. No. 3, Arbeiter-Maennerchor, march (Wagner), accompanied by 150 players. No. 5, East End Banjo and Guitar Quartette, composed of Al Holzman and R. Page, banjoists; William Roeper and M. Mahn, guitars, in several selections. Assisting to make up the big orchestra was the Da Capo Mandolin Club, the First Bohemian Mandolin and Zither Club, and many of Mr. Grahn's best pupils.

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Waukegan.....Alden & Son, R.
" .....Wright, A. O.
Wheaton.....Hiatts & Sons, L. L.
Whitehall.....Fisher, A.
Wilmington.....Kelley, F. & H.
Wyoming.....Sparr, M. C.

INDIANA

Albion.....Miller, Dr. E. B.
Alexandria.....Heller & Benton
Altona.....Gettel, H. E.
Anderson.....Fisher, J. M.
Angola.....Burt, Frank E.
Auburn.....Hodge, D. A.
Bloomington.....Simmons, J. W.
Brazil.....Englehart Drug Co.
Burnettsville.....Marsh, M.
Cambridge City.....Marson, C. J.
Cloverdale.....Pickens, Chas. E.
Clinton.....Barteness, G. M. C.
Columbia City...Harrison, Jos. R.
Connorsville....Manlove & Son, E.
Crawfordsville....Anderson, G. W.
Cromwell.....Hussey & Son, M. L.
Danville.....Wilhite, E. M.
Delphi.....Gregg, G. M.
" .Higginbotham & Son, H. L.
" .....Murphy, M. M.
Elkhart.....Mumaw, A.
" .....Turnock, R.
" .....Vanderlip, W. W.
Evansville.....Harding & Miller
" ..Warren Co., The G. W.
Ewing.....Brock, C.
Ft. Wayne....Ft. Wayne Organ Co.
" .....Jacobs, Geo.
" .....Marriotte, Horace
" .....Meyer Bros. & Co.
Frankfort.....French, W. R.
Fremont.....Follett, F. A.
Garrett.....Gage & Co., Geo. E.
Gas City.....Kyle & Beggs
" .....Lewis, E.
Goshen.....Rogers & Wilson
Greencastle.....Hill, J. F.
Hammond.....DeLaney, C. W.
Haubstadt.....Emmert, Jno. A.
Hobart.....Scholler, G.
Huntington.....Rosebrock, H. F.
Indianapolis.....Carlin & Lennox
Knightstown.....Addison, Jas. O.
Kokomo.....Meck, G. E.
" .....Wilson, J. M.
Kouts.....Benkie, J. G.
" .....Benkie, J. G.
La Fayette.....Bruce, Geo. L.
" .....Rinker, Wm. H.
" .....Severson, F. J.
" .....Wahl, A. B.
La Gro.....Dare, H. H.
La Porte....Badger & Bro., Geo. I.
" .....Launer, Joseph
Logansport.....Graves, C. W.
" .....Powell, Edgar E.
" .....Neff
Lowell.....Pixley, E. J.
Macy.....McCarter & Co., M. J.
Madison..Calloway, B. F. & W. W.
Marion.....Butler Cycle Co., The
Mentone.....Dunlap, M. A.
Michigan City.....Cole, N. V.
Monticello.....Goodman, Bernard
Mt. Vernon.....Fogas, W. H.
Mulberry.....Seifert, J. M.
Muncie.....Dennis & Deterling
" .....Carson & Son, W. J.
Nappanee.....Stoopes, Claude R.
New Harmony..Wilmoth, Wilhalm & Co.
Oakland City..Cockrum & Co., M. O.
" .....Troutman, A. G.
Oxford.....Wilkins, O. B.
Paoli.....Boyd & Knox
Pendleton.....Franklin, C. E.
Peru.....Crume, Pliney M.
" .....Dukes, E. J.
Plymouth.....Hess, J. W.
Portland.....Cunningham Bros.
Princeton.....Bucklin, Carl & Co.
Remington.....Carson & Hardy
Rensselaer.....Ellis & Murray
" .....Fendig, B. F.
" .....Huff, W. A.
" .....Meyer, F. B.
Richmond.....Richmond Music Co.
Rochester.....Crim, H. F.
Russellville...Van Cleave & McGan
Sandford.....Shickel & Johnson
Shelbyville.....Morrison & DePrez
South Bend.....Ellbel Bros.
" .....Skerritt, L. R.
Sullivan.....Reed, Jos. S.
Terre Haute.....Johnson, R. E.
Union Mills.....Schweitzer, Jno. G.
Valparaiso..Bartholmew & Bartholmew
" .....Salisbury, Jos. M.
Vincennes.....Tindolph, P.
Wabash..Conner, Mattern & Conner
Wakarusa.....Maurer, W.
Warren.....Hickerson, W. H.
Warsaw.....Morris, B. Q.

INDIAN TERRITORY

Ardmore.....Luke, E. B.
Davis.....McCluskey & Son
Marlow.....McNees, Wm. G.
Purcell.....Clark, B. C.
Wynnwood..Armstrong, Smith & Co.

IOWA

Ackley.....Beach, Clark
Adel.....Simcope, J. L.
Afton.....Walker, L. N.
Albia.....Duncan, Mark W.
Ames.....Miller, H. D.
Arlington.....Osborn, O. H.
Audubon.....O'Connell, W. H.
" .....Wilhelm, T. F.
Aurelia.....Bundy & Nelson
" .....Olds, B. R.
Battle Creek.....Kirkpatrick, H.
" .....Derr, L.
Bedford.....Bibbins, A. L.
Belle Plain.....Malcolm, H.
Bellevue.....Young, Jr., Geo.
Bennett.....Cope, F. C.
Blairstown....Paul & Co., D. B.
Bloomfield.....Burgess, John
Boone.....Chandler, E. E.
" .....Lockard, Martin J.
Carroll.....Flinn, E. C.
" .....Heffelfinger, U. S.
Cascade.....Weber, J. H.
Castana.....Waples, P. T.
Cedar Falls...Hieber & Co., L. O.
" .....Pfeiffer Co., The
" .....Garrabrant & Bouck
Cedar Rapids.....Niles, A. H.
" .....Slapnicka, F. W.
Central City.....Trueblood, J.
Centerville.....Bashaw, Will
" .....Randle, G. W.
" .....Taylor, Fred
Clarinda.....Pederson, W. L.
Clinton.....Hoffman, C. A.
" .....Mahan, J. L.
Clear Lake.....Baas, L. L.
Clermont.....Berry & Co., R. P.
" .....Schaefers, H.
Clarion.....Hills, F. N.
" .....Smith & Stewart
Colfax.....Wood, H. W.
Corning.....Ankeny & Carmichael
Corwith.....Severin & Oelke
Council Bluffs.....Robinson Bros.
" ..Mueller, P. & O. Co.
" ...Swanson Music Co.
Cresco.....Kellogg, Geo. H.
Creston.....Pace, B. D.
" .....Williams, C.
Dallas Center.....Long, L. O.
" ...Repass, Pettit & Co.
" .....Richmond, J. A.
Davenport.....Plank, N. S.
" .....Wallace, J. C.
" .....Wernentin, F.
Decorah..Marsh Music House, B. O.
Des Moines.....Chase, W. P.
" .....Lowe, G. P.
" .....Marks, S. Z.
" .....Risser Music Co.
Denison.....Berg, Fred
De Witt.....Kent & Co.
" .....Large, J. B.
" .....Webb, J.
Dexter.....Callison & Co., S.
Dubuque.....Gatena, H.
" .....Harger & Blish
Dunkerton.....Magee, Jr., E. W.
Eagle Grove.....Eadie, C. A.
Eddyville.....Halloway N. B.
Early.....Early Drug & Gro. Co.
Eldora.....Hunter, Det
Elliott.....Burris, L. E.
" .....Halbert & Co., C. B.
Fairbank.....Davis & Co., F. J.
Fairfield.....Junkin & Baker
Fayette.....Dubbert, B.
Fort Dodge.....Early, J. G.
" .....Marsh, E. L.
Ft. Madison.....Bowen, M. L.
" .....Ernst, Theo.
" .....Schneider Bros.
Gilman.....Ward, W. J. & J. W.
Glenwood.....Robinson, L. S.
Grand Junction.....Lowery, O. W.
Granville.....Martin, N. C.
Greene.....Baker & Woolsey
Greenfield.....Burget, W. B.
" .....Culverson & Harper
" .....Flesher, L. A.
Grinnell.....Potter, E. R.
" .....Proctor, H. P.
Guthrie Center.....Dosh, Ed.
Harlan.....Beh, Jos. F.
" .....Neilson, N.
" .....Tinsley, M. F.
Harper.....Valerious, Matt
Hawarden.....Platt, T. B.
Holstein.....Voelkers, C. L.
Hopkinton.Livingston & Williamson
" .....Williamson, W. R.
Hubbard.....Swallum, R. R.
Independence.....Smale, Geo.
Indianola.....Liston, W. A.
Iowa City.....Price & Co., E. J.
" .....Sunier & Son, A.
Kellogg.....Blosser, L. E.

A List of Reliable Dealers that carry WASHBURNS in Stock, from whom Teachers can be supplied promptly.

IOWA—continued

Keokuk.....Ayres Bros.
" .....Le Bron, Frank
Keosauqua.....Clemens & Clark
" .....Evans & McManus
Keota.....Eaton & Holmes
" .....Hamilton, R. C.
Lake Mills....Farmer & Son, A. M.
Lansing.....Elmendorf, L. M.
La Porte.....Blanchaine & McGaheran
Lawler.....Goggins, Geo. H.
Le Mars.....Kirkpatrick, H.
" .....Mathi[illegible] N
Lenox.....Scroggs & Tyler
Leon.....Alexander, W. A.
" .....Bashaw, J. R.
Lost Nation.....Comstock, J. C.
" .....Gilroy Bros.
" .....McMeel, J. H.
Lyons.....Potts & Son, J. H.
McGregor....Strouse, Max, Est. of
Macedonia....Botna Valley Imp. Co.
Magnolia.....Benson, John
Manchester.....Moore, W. W.
Manilla.....Barber & Co., G. E.
Mapleton.....Simmons, W. A.
Maquoketa.....Gallagher, Chas. A.
Marble Rock.....Davis, S. H.
Marcus.....Niemann, H. H.
Marshalltown.....Tuffree, E. A.
Marengo.....Eckert, J. E.
" .....Downard, A. L.
Mason City.....Allen, W. D.
" .....Blaise & Co., T. T.
" .....Calhoun, W. G.
Mediapolis.....Fish, H. T.
Milton.....Pennington, C. E.
Missouri Valley.....Crowder, J. H.
Mt. Etna.....Sweet, H. L.
Mt. Pleasant...Morris & Co., W. D.
Mt. Vernon.....Power, W. G.
" .....Smith, J. S.
Muchakinock...Wells & Co., W. A.
Muscatine....Schmidt & Bros., G.
Nashua.....Woodbridge & Bartsch
Newton.....Woodrow, Frank M.
North English..Erwin & Son, J. W.
Oelwein.....Auten & Miller Bros.
" .....Pfeiffer Bros.
Oskaloosa.....Bollinger, C. M.
Ossian.....Blanchaine Co., C. H.
Ottumwa.....Field, R. S.
Oxford Junction...Grimwood, E. A.
Panora.....Bunichter, W. C.
Parkersburg...Pfeiffer & Co., G. A.
Pella.....Keables, B. F.
Pleasantville.....Jordan Bros.
Prairie City.....Parker, W. S.
Primghar.....Perley & Co., G. P.
Pulaski.....Wray, J. W.
Radcliffe.....De Marsha, F. E.
Ralston.....Hawley, S. T.
Red Oak.....Austin, W. H.
" .....Evans, W. H.
Riceville.....Yager, O. P.
Richland.....Reinhart, C. C.
" .....Reinert, C. C.
Riverside.....Critz & Co.
Roland.....Hermanson, T. P.
Rolfe.....Webb, C. M.
Rockford.....Bartz, E. R.
Rockwell City...Dean & Co., A. F.
Rock Valley.....Gartland, J. A.
Russell.....Werts & Co., J. L.
Ruthven.....Anderson & Babcock
Sabula.....Wulff, F. H.
Salem.....Martin, I. A.
" .....Pierce, G. R.
Sheffield.....Moehle, F.
Shelby.....Jones & Son
" .....Curry, A. E.
Sheldon.....Starrett Bros.
Shenandoah.....Anshutz, F.
Shellsburg.....Kreader, W.
Smithland.....Wendell & Co.
Sibley.....Knight, R. A.
" .....Stevens, W. B.
Sigourney.....McLean, Jr., W. I.
" .....Richardson, J. M.
Sioux City.....Dean & Co., W. A.
" .....Reingold, B.
" ....Sioux City Music Co.
Springville.....Gregg, F. W.
State Center....Holsworth, R. W.
South English.....Coffman, W. T.
Storm Lake.....Harris & Co.
" .....Witter & Co.
" .....Witter & Hoch
Sunbury.....Ayres & Miller
Swea City.....Schonk, G. F.
Thurman.....Cole Bros.
" .....McCarthey Bros.
Tipton.....Diltz Husic House, The
" .....Woodis, W. S.
Toledo.....Baker, Chas. D.
Traer.....Conrad, C.
" .....Stoakes, M. J. & T. F.
Urbana.....Hoon, W. E.
Valley Junction.....Eaton, F. N.
Victor.....Schulte, J. F.
Villisca.....Tinsley, J. M.
Vinton.....Morrison, M. M.
" .....Wilcox, M.
Walnut.....Bruce, O. M.
Washington.....Robinson, L. D.
Washta.....Rogers, W. C.
Waterloo.....Asquith, S. A.
" .....Loomer, M. H.
" .....Wangler Bros.
Waukon.....Gilchrist, W. T.
Waverly.....Nichols, H. G.
Webster City...Catherwood & Keltz
" .....Medbury, J. N.
What Cheer...Baker & Co., W. W.
Wellman.....Longwell & Watters
Wellsburg.....Turner & Beach
Westgate....Klammer & Co., W. F.
West Liberty.....Mead, F. C.
West Union...Phillips & Co., E. M.
Williamsburg.....Blasier, H. E.
" .....Evans & Mullin
Winterset.....Jacobs, I.
Woodbine.....Kibler Bros.
" .....Smith, F. N.
Wyoming.....Thomas, F. H.

KANSAS

Abilene.....Broughton, R. L.
" .....Sutter, Henry E.
Arkansas City.....Fitch, A. H.
" .....Morgan, H. S.
Atchison.....Young, C. H.
Atlanta.....Denny, J. S.
Beloit.....Longworth, H. F.
Cawker City.....Everson, D. C.
Cimarron.....Evans, J. A.
Claflin.....Moses Merc. Co., E. R.
Clay Center.....Ackenback, H. C.
Coffeyville.....Truby & Sons, Jacob
Concordia.....Dunning, E. D.
" .....Wiard, E. M.
Cottonwood Falls.....Finley, G. E.
Council Grove.....Methe, G. H.
Delphos.....Bower, Harry
Dodge City.....Young, P. H.
" .....Clough, H. W.
Downs.....Pugh, J. W.
Eldorado.....Wiedemann, J. A.
Ellis.....Bell & Murden
Emporia..Vernon Piano Music Co.
Eskridge.....Brown, R. E.
Fredonia.....Paulsen, J. W.
Ft. Scott.....Powell Bros.
Ft. Scott.....Bowman & Co., H. D.
Frontenac.....Andrews, Chas. F.
Galena.....Woolgast, Chas.
Great Bend...Moses, G. N. & E. R.
Herington.....Riddle, Frank
Hiawatha.....Hill Bros.
Hillsboro.....Bushman, D.
Holton.....Logan & Logan
Hoisington.Hoisington Hardware & Implement Co.
Horton.....Bourquin, E.
" .....Steele, W. H.
Hutchinson.The Hutchinson Music Co.
Independence.....Johnson, J. A.
" .....Truby, M.
Junction City..Kohler & Messingale
Kansas City.....Bradford, D. T.
Kingman.....Capps, Oscar
Kinsley.....De Tar, M.
Kiowa.....Laughman, W. L.
Lansed.....Eggleston, E. T.
Leavenworth.....Hoffman Bros.
Liberal.....Smith & Bro., Geo. S.
Lincoln Center.....Miller, A. L.
Lindsborg.....Ekblad, Eberhardt & Goodholm.
Lyons.....Wolf, Waid E.
McPherson.....Broughton, W. H.
Manhattan.....Lofinck, R. C.
Marquette.....Ellvin, O. S.
" .....Olson, A. T.
Marysville.....Ackermann, H.
Medicine Lodge.....Sellers, W. C.
Morrill.....Cottrell & Co., A.
Newton.....McGaughey, J. A.
" .....Steinkerchner, F. S.
Norton.....Bower, W. J.
" .....Scott, J. M.
Oberlin.....Pshin, E. L.
Osborne.....Baldwin & Co.
Oswego.....Harrison, B. F.
Ottawa.....Cowdery, C. F.
Paola.....Hall, G. H.
" .....Wells, L. H.
Parsons.....Johnson, C. M.
" .....Talbot, Jr., W. P.
Paxico.....Hadsell, J. J.
Peabody.....Haupt Bros.
Perry.....Diggs, Fred L.
Pratt.....Shrack, W. H.
Salina.....Lambotte, E.
" ....Vernon's Sons' Music Co.
Sabetha.....Sherwood, C. L.
Sedan.....Keeny, E.
Selden.....Sprague, J. A.
Stockton.....Coolbaugh Drug Co.
" .....Couper Bros.
Topeka.....Roehr, W. F.
Uniontown.....Waters, W. J.
Wamego.....Headington, A. B.
" .....Lewis, Edgar
Wellington....French & Hitchcock
Wheaton.....Force & Phillips
Wichita.....Barnes & Newcomb
" .....Shaw, Thos.
Wilson.....Slimm, Wm.
Winfield.....Harter, J. N.

KENTUCKY

Allensville.....Carvel & Co., W. B.
Berea.....Robinson, T. A.
Bloomfield.....Shirley, J. W.
Fulton.....Burrow, Alvin J.
Georgetown.....Hill, Geo. F.
Greenville...Roark, Est. The, J. L.
Henderson.....Trigg, J. E.
Lexington.....Schaeffer, Henry
Louisville....Baldwin & Co., D. H.
" .....Zoeller, Ed.
Madisonville.Hollinger & Co., W. C.
" .....Smith, C. P.
Morgantown.....Kittinger, W. T.
Midway.....Biddle, I. N.
Owensboro..Parrich, W. E. & S. N.
Paducah.....Powell, Jno. L.
Pembroke.....Miller, L. P.
Pineville.....Brooking, H. A.
Smith's Grove...Witherspoon, J. C.

LOUISIANA

Amite.....Stewart, Alex. P.
Columbia.....Bridger, Cicero C.
Donaldsville.Trepagnier & Bro., F. L.
Lake Charles.....Hollis, A.
" .....Smith, J. S.
Monroe.....Monroe Cycle Co., The
New Iberia.....Armandez, J. G.
New Orleans...Medine Music House
" ..Grunewald Co., Louis
" .....Hart, Julius
" Stratton Music Co., G. H.
" .....Werlein, Philip
Shreveport.....Hutchinson & Hart

MAINE

Bath.....Meloney, J. W.
Biddeford.....Murphy, C. J.
Kent's Hill.....Morse, W. I.
Lewiston.....Tainter, I. E.
" .....Lathrop, W. L.
Skowhegan....Dinsmore & Bickford
Wilton.....Dascomb, H. R.

MANITOBA

Brandon.....Christi, E. L.
Portage LaPrairie..Todhunter, Thos.
Winnipeg.....Turner & Co.

MARYLAND

Annapolis.....Hayes, Jos. S.
Baltimore.Eisenbrandt's Sons, H. R.
Easton.....Wheatley, J. W.
Frederick City...Wilcoxon, H. E.
Frostburg..McMullen & Co., D. F.
Hagerstown.....Ulrich, Howard

MASSACHUSETTS

Boston.....Thompson, Chas. W.
Brockton....Old Colony Piano Co.
Fall River.....Arnzen, W. N.
Greenfield.....Bickford, M. A.
Northampton.....Shearer, F. C.
Pittsfield.....Woods Bros.
Springfield.....Taylor Music House
Taunton.....Leavitt, E. C.
Westfield.....Sharp & Co., Geo. H.
Worcester.....Lamb, Matthew B.

MICHIGAN

Adrian.....Morden, Edw. J.
" .....Peavey, Otis M.
Alma.....Ellis, B. W.
Belmont.....Bowman & Co., H. D.
Alpena.....
Ann Arbor.....Hucks, C. V.
" .....Ann Arbor Music Co.
" .....Schaeberle, J. F.
Armada.....Phillip, E. F.
Athens.....Standiford & Co., Jas.
Battle Creek.....Roberts, Jno. J.
" .....Wright, J. Warren
Banger.....Button, J. P.
Bay City.....Milligan, G. W.
" .....Richardson, W. D.
" .....Thayer & Gustin
" .....Tierney P.
Bellaire.....Wooton, A. B.
Benton Harbor..Bowman, Chas. E.
Blissfield.....Doan & Co., H. F.
Boyne City.....Handy, J. L.
Brown City.....Holden, J. F.
Cadillac.....Ketchum, Geo. S.
" .....Van Vranken, Geo. D.
Calumet.....Hermann, Jos.
Camden.....Taylor, M. J.
Carleton.....Edwards & Adams
Caro.....Luce, W. Q.
Cassopolis.....Sherman, I. V.
" .....Sherman & Savage
Charlevoix.....Hines & Co., F. G.
Charlotte.....Collins & Son, G. V.
" .....Palmer, V. J.
Clifford.....Turner & Son, J. F.
Detroit.....Bryant, Willard
" .....Grinnell Bros.
" .....Ling, J. H.
" .....Marvin, C. V.
Dowagiac.....Bigelow, Otis
Escanaba.....Burns, M. A.
Fife Lake.....Brown, W. H.
Flint.....Carlton, M. E.
" .....Campbell & Ingersoll
" .....Jenkins, E. K.
Garden.....Foote, E. L.
Gaylord.....Carpenter, W. S.
Gobleville.....Bailey & Bush
Grand Rapids....Friedrich, J. A. J.
" .....Marrin, M. M.
Grass Lake.....Clark, D. W.
Grassmere.....Burroughs, R. C.
Hamburg.....Swartz, J. N.
Hancock.....Mayworm, F. C.
" .....Perso & Co., E.
" .....Rohrer, G.
" .....Seager, Jas. H.
Harrietta.....Barry Bros. & Curtis
Hart.....Slayton, C. W.
Hillsdale.....Seitz, Robert
Holland.....Meyer & Son, H.
" .....Breyman & Hardie
Holly.....Church Drug Co., H. M.
" .....Humphrey, C. E.
Houghton.....Kroll, F. W.
Howell.....Andrews, S.
Hudson.....Maxson, M. M.
Ionia.....French, G. W.
" .....Humphreys, Herbert
Iron Mountain.....Swanson, M.
Ironwood.....Winslow, Will. L.
Ishpeming.....Anderson & Co.
" .....Girzi, Ed.
Ithaca.....Eggleston, G. A.
Jackson.....Meister, Geo.
" .....Hough Music Co.
" .....Union Music Co.
Kalamazoo.....Caryl, Lizzie J.
Lake City.....Howey & Co., S. A.
Lake Linden.....Hermann, John
Lapeer.....Vincent & Son, S. N.
Lowell.....Stocking, D.
Ludington....Andrew & Co., F. W.
" .....Sherman Bros.
Mancelona.....Irwin, Geo.
Manistee.....Lyman Co., A. H.
" .....Larsen, F. C.
" .....Ramsdell, J. M.
Marquette.....Conklin, Geo. N.
" .....Fohrman, J. N.
Mason.....Longyear Bros.
Menominee.....Christophersen & Amundsen.
" .....Sinkula, W. I.
" .....Woodford, G. A.
Milford.....Hewitt, J. S.
" .....Skinner, W. E.
Morenci.....Allen, H. E.
" .....Bell, M. A.
Millbrook.....Preston, T. H.
Mt. Pleasant.....Rogers, S. W.
Muskegon.....Beerman, L. O.
" .....Wolff, H. H.
Nashville.....Liebhauser, E.
North Branch.....Vandercar, J. H.
Olivet.....Mead, Chas. H.
Otsego.....Woodbeck, J. D.
Owosso..Mich. Sew. M. & Organ Co.
" .....Tripp & Co., W. H.
Petoskey.....Bower, R. T.
" .....Harner, M. B.
" .....Wilde & Co., H. C.
Pewamo.....Britton, M. A.
Pontiac.....Carhart, Geo.
" .....Farmer, E.
Port Huron..Patterson & McTaggert
Quincy.....Babcock, G. D.
" .....Dickerson, M. M.
Reading.....Branch, A. W.
Saginaw.....Norris Music House
St. Joseph.....Church, A. L.
" .....Church & Herring
Sault Ste. Marie...Campbell, B. C.
Schoolcraft...James & Co., Geo. R.
Swartz Creek...Miller & Co., A. T.
Three Oaks.....Beeson, D. H.
Three Rivers.....Counter, W. E.
" .....Fellows, C. A.
" ....Hall & Dockstader
" .....Snyder, A. W.
Union City.....Whiting & Co., G.
Vermontville.....Phillips, E. A.
Waldron.....Boyd, W. G.

MICHIGAN—continued

Wayland.....Coville, F. A.
Williamston.....Watts, F. D.
Ypsilanti.....Smith, Frank

MINNESOTA

Albert Lea....Briggs Drug Co., The
" .....Simms, J. E.
Alexandria..Baumback & Holverson
Arlington.....Hillmann, A. L.
Belle Plaine.....Mangan, M. J.
Blooming Prairie..Olson & Co., A.
Brainerd.....Davis, Mrs. W.
" .....Swartz, M. K.
Collegeville..Hofbauer, Rev. Norbert
Cloquet.....Bennett & Co.
Crookston.....Hillard, F. H.
" .....Stadsvold, J. S.
Detroit.....Combacker, C. M.
" .....Ryerson, Mrs. R. D.
Dexter.....Medbury Bros.
Dover.....Bush, J. G.
Duluth.....Porter & Son, G. F.
East Grand Forks..Peterson, G. F.
Ellsworth.....Hollaren, M.
Faribault.Faribault Book & Music Co.
Faribault.....Payant, Alfred
Fergus Falls.....Miles, Geo. C.
" .....Smith, W. R.
Frontenac....Ackerman & Son, M.
Gaylord.....Kropp, G. A.
Glencoe.....Reiner, J. H.
Grand Meadow.....Greening, C. L.
Park Rapids.....Walling, P. A.
Granger.....Hunt, S. M.
Harmony.....Olson, K. M.
Henderson.....Blasing, T. W.
Hutchinson....McGannon, E. B.
Jackson.....Berge Bros.
Kasson.....Fairchild, J. E.
Kenyon.....Overholt, G. H.
Kinbrae.....Kellam, W. I.
Lake City.....Steele & Co., R. C.
" .....Champlain, J. W.
Le Roy.....Hermes & Corbitt
Litchfield.....Olson, O. A.
Luverne.....Harroun, J. A.
Mankato.....Darrow, Geo. E.
" .....Lamm, Robert
" .....Seidle Drug Co.
" .....Stewart & Holmes
Marshall.....Wilcox, C. M.
" .....Healy, F. M.
Milan.....Opjorden, T.
Minneapolis.....McClelland Bros.
" .....Schugens, Ed. M.
" .....Schmitt, Paul C.
Monticello...Barker & Sons, A. F.
Moorehead...Sweningsen & Co. A.
New Ulm.....Alwin, W. G.
" .....Olsen, O. M.
" .....Reim, C. G.
North Branch.....Berglof, Peter
Owatonna.....Travis & Co.
Park Rapids.....Cram, G. H.
Pine Island.....Newhouse, G. H.
Plainview.....Landon & Burchard
Preston.....Tibbetts, Jas. P.
Rushford.....Kierland, Thos.
Rochester....Wagoner, J. H. & Son
St. Charles.....Huebsch, A. R.
" .....Miller, R. N.
" .....Sheridan, J.
St. Cloud.....Cline, G. W.
" .....Guy, Fritz
St. James.....Minder, E. F.
" .....Westerbaum, C. A.
St. Paul....Howard, Farwell & Co.
" .....Smith Music House
St. Peter.....Danielson & Strand
" .....Moll, Henry
Sauk Center.....Alden, H. F.
Sleepy Eye.....Arveson, C.
Springfield...Bockman & Co., Geo.
" .....Weschcke, Chas.
Stewartville.....Moore, B. W.
Spring Valley.....Correll, C. C.
Tracy.....Goodwin, G. H.
Twin Valley.....Klemetsrud, O. H.
Warren.....Whitney, E. F.
Waterville.....Martin, P. H.
Waverly.....O'Hair & Walsh
Wells.....Hilker, B. & J.
Willmar.....Osmundson, Samuel
Winona.....Elmer, W. H.

MISSISSIPPI

Amory.....Williams, W. F.
Batesville....Perkins & Co., K. P.
Clarksdale.....Bader, J. P.
Greenville.....Pepperman, M.
Eupora.....McKee & Co., H. H.
Grenada.....Lickfold, C. H.
Indianola.....Indianola Drug Co.
Jackson.....Patton & White
Jonestown.....Jacobs, A. G.
Laurel....Eastman, Gardinier & Co.
Leland.....McGee, Dean & Co.
Maben.....Williams, D. W.
Meridian.....Gressett, A.
Natchez.....Dunbar & French
" ....Ramsey Installment Co.
Nettleton.....Pound & Co., R. L.
Pontotoc.....Shannon, M. L.
Sardis.....Wall, W. H.
Tripelo.....Rogers & Kincannon
Vaiden.....Tillman, C. H.
Vicksburg.....Ernst, Robert
" ....Southern P. & O. Co.
Water Valley....Smith & Son, J. R.
Wesson.....Price, H. C.
West Point.....Schmitz, Jr., Wm.

MISSOURI

Albany.....Howell & Son, W. B.
Alma.....Horner & Albins
Avilla.....Monnet & Co., S. C.
Bernard.....Dearing & McFarland
Berlin.....Weller & Co., Geo. R.
Booneville.....Gross, F. W.
Bowling Green.....Pugh, Sam. E.
Butler.....McCulloch, Ray
" .....McKibben Merc. Co.
" .....Sprague & Co., C.
" .....Tucker, H. L.
Cape Girardeau.....Osterloh, E.
Cameron.....Leibrandt, Jr., C. A.
Canton.....Lutrell, C. J.
Carlow.....Crain, I. H.
Carterville.....Carterville Drug Co.
Centralia.....Gribble, L. A.
Charleston.....Sidwell, W. I.
Clarksville.....Moody, E. N.

MISSOURI—continued

Clinton.....Sams & Wadell
Columbia..Pemberton & Son, J. K.
Concordia.....Wilk, W.
Edgerton.....Crook, S. P.
Farmington.....Tetley, Robert
Fulton.....Patton, Chas. A.
Gallatin.....Aid Bros.
" .....Gregory & Co., E. S.
Gilliam.....Dunlap, E. J.
Glasgow.....Wengler & Son, Wm.
Golden City.....Retcham, D. E.
Grant City.....Dawson, J. E.
" .....McMahan, B. O.
Greenfield.....Bennett, C. H.
Greenville..Holladay & Klotz, Land & Lumber Co.
Henry P. O.....Winn, V.
Higbee.....Murphy, M.
Houston.....Blankenship, J. R.
Holden.....Berthoud, L.
Humansville..De Fever, Jr., J. W.
Huntsville.....Taylor, Jno. L.
Jamesport.....Engle, H.
Jefferson City.....Monnig, Hugo
Joplin.....Osterloh, T. W.
Kahoka.....Martin, Harry
Kansas City.....Hoffman, Carl
Kirksville....Harrington, Chas. M.
" .....Thomas, Gene D.
La Plata.....McDavitt & Christie
Lebanon.....Farrar, Sam.
" .....Ware & Sewall
Lexington.....Ludwigs, C. G.
Liberty.....Whiteside, W. W.
" .....Wymore, A. P.
Linneus.....Perkins, E. F.
Louisiana.....Parks Music House
Lucerne.....Baskett, Jas. D.
Macon City.....Patton, J. W.
Marceline.....Shelton, W. A.
" .....Taylor & Co., E. W.
Marshall.....Smith Drug Co.
" .....Putnam Co. Supply Co.
Maryville.....Crane, H. T.
Mendota....Putnam Co. Supply Co.
Mexico.Mexico Music & Machine Co.
Milan.....Schoene, C. A.
Moberly.....Taylor, J. N.
Monette.....Buley, B. L.
Nevada.....Stevens, H. R.
New Cambria.....Evans, E. N.
Osceola.....Conant, A. E.
Perryville.....Beckmann & Weber
Pierce City.....Bennett Drug Co.
Roanoke.....Bagby, R. J.
Rolla.....Buckmaster, J. A.
St. Joseph.....Brokaw, C. A.
St. Louis.....Dette, F.
" .....Hugo, Wm. F.
" .....Klein & Co., Louis
" .....Knoebel, E.
" .....Placht & Son, J.
" .....Placht, Tony J.
" .....Rost Premium Co., C.
" .....Schoellkopf, J. G.
" .....Reis Music Co., Val A.
" .....Stork, T. P.
Salem.....Jones, W. J.
" .....McMurtrey & Son
" .....Ray & Son, J. R.
Salisbury...Brummall & Bro., J. D.
" .....Sweeney & Miller
Sedalia.....Perry & Son, A. W.
Shelbina.....Bailey Bros.
Skidmore.....Chadduck, Lee
Springfield.....Bushman, H. W.
" ....Crank Drug Co., J. W.
" .....Stewart, J. E.
Stanberry.....Lawrence, E.
Sweet Springs.....Renken, Herman
" .....Tisdale, F. H.
Tarkio.....Trout & Co., W. C.
Versailles.....Bohling, Geo. B.
Warrenton.....Morris & Simon
Wellston.....Roper & Co., W. O.
Wright City.....Warnhoff, R. A.

MONTANA

Billings.....Chapple Drug Co.
Bozeman.....Phillips, S. G.
Butte.....Montana Music Co.
" .....Orton Bros.
Deer Lodge.....Coleman, Wm.
Dillon.....Dillon News Co.
Dupuyer.....Lanning & Co., C. M.
Helena.....Reeves, A. I.
Kalispell.....Bronson & Lighthall
Lewistown.....Little, C. F.
Lima.....Bailey, E. A.
Livingston.....Mulholland, W. P.
" .....Sax & McCue
" .....Scheuber Drug Co.
Miles City.....Stein & Co.
Missoula.....Kohn Jewelry Co.
" .....McHoffie Bros.
" .....Pence, H. M.
Red Lodge.....Armstrong, H. J.
Thompson.....Gates & Co., H. W.
Twin Bridges.....Pease, H. A.
Walkerville.....Driscoll, Dennis
White Sul. Springs....Henry, A. M.

NEBRASKA

Albion.....Hahn, A.
Alliance.....Lewis, W. R.
" .....Smith, Fred H.
Ashton.....Jamrog & Galczinski
Atkinson.....Schultz & Co., E. G.
Aurora.....Buchan & Co., F. G.
Beatrice.....Horner, H.
Broken Bow.....Hayes, F. W.
" .....Ryerson, R.
Castana.....Waples, P. T.
Central City.....Hastings, M. L.
Chadron.....Johnson, A. G.
" .....Washburn, G. P.
" .....Wilson, M. E.
Chester.....Wilson, J.
Columbus.....Myers, J. H. W.
" .....Phillipps, Louis F.
Crete.....Baker, C. F.
David City.....Albright, John
Deshler.....McReynolds, A. W.
Dodge.....Srb Brothers
Doniphan.....Lane & Co., Hawk
Elwood.....Jeffery, W. E.
Eustis.....Rowe, S. L.
Fairbury.....Ackerman, A. D.
Fullerton.....Barker, Chas. E.
Gordon.....Coryell, I. D.
Grand Island.....Egge, Max. J.
Hardy.....Bixby, N. W.
Hartington.....Beste, J. G.

A List of Reliable Dealers that carry WASHBURNS in Stock, from whom Teachers can be supplied promptly.

NEBRASKA—continued

Hastings.....Blenkiron, H. A.
" .....Stalcup, E. T.
Havelock.....Kepner, H. B.
Holdredge.....Finks Pharmacy
" .....Hilsabeck, D. W.
Kearney.....Henlin, S. A. D.
Lincoln.....Matthews Piano Co.
" .....Betz, A.
" .....Smith, D. T.
No. Platte.....Kempton, S. N.
Omaha.....Hayden Bros.
" .....Hospe, Jr., A.
Oakland.....Person, S. P.
Orchard.....Harmon, J. W.
Papillion.....Curti & Son, Dr. B.
Plattsmouth.....Fox, W. K.
" .....Sofranek Bros.
Prague.....Safranek Bros.
Roseland.....Colson, Chas.
St. Paul.....Wilson, E. L.
Shelton.....Hanson & Bernhard
Stanton.....Ackerman & Lindbo
" .....Loomer & Gratton
Stromsburg.....Anderson, J. A.
Sutton.....Held, Carl
Superior.....Kendall, W. W.
" .....Kesterson, J. H.
Table Rock.....Wright, S. G.
Valparaiso.....Smith, F. W.
Wahoo....Anderson, J. A. & F. W.
Weeping Water....Kunkel, Thos. C.
Wymore.....Reuling, J. A.

NEVADA

Eureka.....Schneider & Co., H. M.

NEW HAMPSHIRE

Manchester.....Bloomey, P. A.

NEW JERSEY

Newark.....Sturge, John

NEW MEXICO

Alamogordo.....Thomberg, F. M.
Albuquerque.....Whitson Music Co.
Belen.....Becker, John
Eddy.....Eddy Drug Co.
Eddy.....Thompson & Co., A. W.
Clayton.....Las Vegas.....Mernin, T. B.
East Las Vegas.....Graham Music Co.
Graham.....Porterfield & Howard
Mogollon.....Cosmer & Son, I.
Ocate.....Fisher, N. W.
Raton.....Sandusky & Co., C. S.
Roswell.....Roswell Drug Co.
San Marchial.....Shaw, A. A.
Silver City....Porterfield Drug Co.
" .....Agee & Reiling
Socorro.....Browne & Manzanres
Springer.....Kremis Bros.
Watrous.....Cosner & Sons, I.
" .....Reinken, W. D.
Yallup.....Robinson, D. T. P.

NEW YORK

Albany.....Cluett & Sons
Attica.....Bramer, H. T.
Auburn.....Butler Bros.
Binghamton.....Barret Bros.
" .....Shepard, C. H.
Buffalo...Denten, Cottier & Daniels
" .....Schugens, C. Otto
Brockport.....Rowley, S. S.
Canton.....Sims, G. E.
Corning.....Stansburg, R. F.
Dansville...VanValkenburg, A. L.
Fredonia.....Parker, H.
Geneva.....Chamberlaine, J. W.
Hoosick Falls....Reynolds, Thos. J.
Hornellsville.....Baldwin, C. H.
Ithaca.....Lent, B. F.
Jamestown.....Stranburg, Oscar
Lockport....Earle & Co., Everette
Naples.....Sutton, S. R.
New York.....Fischer, Carl
Ogdensburg..Ogdensburg Music Store
Olean.....Costello, J. H.
Oneida.....Reynolds Music Rooms
Oneonta.....Fisher, H. A.
Oswego.....Hancock, C. F.
Penn Yan.....Hopkins, E. H.
Perry.....Sweet, L. B.
Poughkeepsie.....Hickok, Chas. H.
" .....Ritter, Geo. H.
Rochester..Mackie, P. O., Music Co.
Sackett's Harbor.....Ayres, W. H.
Shortsville.....Elliott Bros.
Shushan.....Piser, L. C.
Syracuse.....Chase & Smith Co.
Troy.....Cluett & Sons
Watertown.....Lewis, Chas. C.
Waverly.....Kneeland, J. H.
Wayland.....Mattice & Son

NORTH CAROLINA

Asheville.....Falk, C.
No. Wilkesboro..Daughton's Drug S.
Wilmington....Heinsberger, P., Jr.

NORTH DAKOTA

Devil's Lake.....Huesgen, H.
Edinburg.....Flaten, A. A.
Fargo.....Stone, C. R.
Grand Forks.....Young & Co., O.
Inkster.....Payne & Co., H. E.
Jamestown.....Halstead, A. M.
" .....Tellner, A. G.
Kindred.....Stehlow & Co., H. F.
Mandan.....Taylor, D. R.
Minot.....Rode, J. W.
New Rockford.....Scott, Chas.
Reynolds.....Lebacker Bros.
Walhalla.....Dunn & Co., J. A.
Wahpeton.....Aspinwall Bros.
Wimbledon.....Feckler Bros.

OHIO

Aanada.....Lerch & Co., J.
Ada.....Head, C. A.
Akron.....Kratz, John
Andover.....Hipple, J. H.
Apple Creek.....Clark, H. E.
Archbold.....Nobzinger, S. C.
Ashtabula.....Herwey, J. A.
" .....Rogers, E. B.
Attica.....Hearson, R. T.
Barberton.....Frase & Sherrard
Barnesville.....Hibbard, F. W.
Bellevue.....Gunther, G. L.
Bluffton.....Herr, N. C.
Bowling Green.....Slauson, R. V.
Bryan.....Cook, G. M.

OHIO—continued

Bucyrus.....Kern, J. C.
Cambridge.....Sarchet, John H.
Canal Dover.....Krebs, Gottlieb
Canton.....Klein & Hefferman
" .....Vitak, Louis
Centerburg.....Oberholtzer, D. C.
Chardon.....Hovey, A. D.
Chicago.....Rettig Bros., M. O.
Cincinnati.....Groene, J. C.
Cleveland.....Schuster, Adolph
" ....Holcomb & Co., J. R.
" .....McMillin, H. E.
" .....Stair, J. F.
" .....Votteler & Son, H. J.
Clyde.....Huntley, G. P.
Columbus.....Goldsmith, Henry
Covington.....Worley & Son, T. A.
Crestline.....Burris, Chas.
" .....Martin, J. M.
Dayton.....Dubois, J. D.
" .....Franckel, M.
" .....Horner, John S.
Defiance.....Mollencup, H. H.
Delaware.....Knoske, H. E.
Delphos.....Krieft, S. J.
Delta.....Palmer, Mrs. Hattie
East Liverpool....Smith & Phillips
East Palestine.Lawrence & Winsper
Elyria.....Murbach, John
Findlay.....Moser & Meyer
" .....Warfel & Co., E. M.
Fostoria.....Wickerd, Bertha M.
Galion.....Friese Bros.
Hamilton.....Shafer & Co., M.
Hastins.....Morlock, O. H.
Jefferson.....Hervey, J. A.
Jeromeville.....Winbigler, J. M.
Kenton.....Fink & Son, B.
Lancaster.....Beck, F. L.
Lima.....Beeler & Vangunten
" .....Porter & Son, B. S.
Lindsey.....Overmeyer & Bro.
Lisbon.....Benner, F. M.
Logan.....Kessler Bros.
London.....Reese, V. W.
Lorain.....Fisher, W. C.
Madison.....Bates Music Co.
Mansfield.....Baldwin Co., The
" .....Dir, J. H.
" .....Hines, A. D.
" .....Scott, C. E.
Marietta.....Peddinghaus, C. N.
" .....Wilson & Young
Marion..Schultz, F. J., & L. Reber
McConnellsville.....Cochran Bros.
Medina.....Kimmell, M. D.
Middletown.....McCoy & Kitchen
Montpelier.....Haep, J. E.
Mt. Vernon.....Penn, L. C.
Mt. Victory.....Titsworth, R. L.
Napoleon.....Higgins, Oliver
" .....Jackson, C. W.
New Bremen...Schulenberg & Son, Wm.
Newark.....Larkin, G. L.
" .....Rawlings, A. L.
New Madison.....Woolley, Wm. H.
New Philadelphia.Jos. & Son, J. C.
New Vienna.....Henning, N. C.
Norwalk.....Frazier, C. N.
North Amherst.....Avery, J. B.
North Lima.....Hahn & Son
Oak Harbor.....Kessler, Wm.
Oberlin.....Holter, E. H.
Ottawa.....Frey, E. L.
Ottoville.....People's Drug Co.
Paulding.....Dunathan, T. R.
Piqua.....Oblinger, D.
Portsmouth.....Fisher & Streich
" .....Feyler, Edw. Lee
" .....Nye, Wm.
Richmond.....Embrey, J.
Rockford.....Wisterman, Isaac
Salem.....Dildine, Jno. C.
Sandusky.....Cockerill, D. T.
" .....Leher, Geo. T.
Sparta.....Slack, C. W.
South New Lynne..Rathbone, A. G. (M. D.)
Spencerville.Donathan & Richardson
Steubenville..Stewart & Co., J. W.
" .....Schaefer, W.
Struthers.....Parker, A. G. S.
Sycamore.....Lantz, L. Z.
Tiffin.....Boos, C. F.
" .....Spiess, Geo.
Toledo.....McCormick, Peter
" .....Schuchert Bros.
Tontogamy.....Collin, R. J.
Upper Sandusky.....Brauns Bros.
Van Wert.....McConahay, A. P.
Warren.....Knoske & Bro., H. E.
" .....Porter, E. C.
Wauseon.....Hollister & Newcomer
" .....Lyon & Co.
Westerville.....Spayd, A.
Wellsville.....Blair, R. A.
Weston.....Strawser, H. G.
Willshire.....Stogdill, Jas. B.
Youngstown.....Scott & Jones
Zanesville.....Miller, J. T.

OKLAHOMA

Alva.....Moufort, J. W.
Cheyenne.....Thurmond Bros., C.
Cloud Chief..Reynolds & Co., J. M.
El Reno.....Long & Cannon
Enid.....Evans, S. B.
Guthrie.....Knauss, E. H.
King Fisher.....Fegtly, J. J.
Mangum.....Waggoner, R. S.
McLoud.....Jones, Brant A.
Oklahoma City..Armstrong, Smith & Co.
" .....Luke, J. W.
" .....Malone, Dunn & Co.
" .....Pryer, M. A.
Parkland.....Bishop, W. S.
Pawhuska...Johnson & McLaughlin

ONTARIO

Brantford.....Smith, H. Judson
Park Hill.....Marrin, W. O.
Petrolia.....Rowles & Co.
Sarnia.....Barron, J.
Toronto..Nordheimer, P. & O. Co.

OREGON

Burns (Harney Co.)..Horton, H. M.
Eugene.....Rankin, F. A.
La Grande.....Rickey & Kimball
McMinnville.....Grissen, Chas.
Moro.....Hadley, W. O.
Oregon City.Burmeister & Anderson

OREGON—continued

Pendleton.....Brock & McComas
Portland..Allen Co., The Wiley B.
Salem.....Will, G. C.
The Dalles.Jacobsen Book & Music Co.
" .....Nickelson, I. C.

PENNSYLVANIA

Allentown.....Kramer, Fred D.
Apollo.....Townsend, N. E.
Bedford.....Ridenour, J. W.
Braddock.....Dible, W. J.
Bradford.....Hines, Minnie
Butler.....Grieb, J. R.
" .....Kirkpatrick, R. L.
Carlisle.....Troup, J. H.
Chicora.....De Wolfe, W. L.
Clearfield.....Snyder, Sam'l I.
Conneautville..McKay & Son, E. C.
Corry.....Hurd, A.
Coudersport..Thompson & Co., M. S.
Easton.....Keller, Wm. H.
Edinboro.....Steadman, W. A.
Franklin.....Sheasley, Jacob
Granville Center.....Taylor, C. E.
Greensburg..Glunt & Klingensmith
Harrisburg.....Yohn Bros.
Johnstown.....Porch Bros.
Kane.....Swanson Supply Co.
Kittanning.Drug, Book & Music Co.
" .....Hileman, R. A.
Knox.....McMaster, T. C.
Lebanon.....Manfield, Wm. R.
Linesville.....Rankin & Son, G. T.
Mars.....Barber, L. A.
Saegertown...Sackett, J. W., & Co.
Mechanicsburg.....Troup, J. H.
Mt. Carmel.....Dawson, Thos. W.
Parkers Landing..Steadman, W. A.
Philadelphia.....Albert, E. D.
" .....Blasius & Sons
" .....Fischer, C. H.
" .....Heppe & Son
" .....Swisher, M. D.
" .....Willard, Jas. A.
Pittsburg.....Kleber & Bro., H.
Reading.....Greth, Walter C.
Scranton.....Powell, L. B., & Co.
Sheffield.....Koffod & Co., J.
Slippery Rock.....Clutten, F.
Tarentum.....Goldsmith Phar.
Titusville.....Hooper & Co., F. M.
Union City.....Goodnough, P. A.
Uniontown.....Ellis, A. I.
" .....Frederick, W. F.
Washington.....Brady, Geo. V.
Waynesburg.....Burns, J. M.
Wellsboro....Bernkoff & Bro., Max
Wilkes Barre.....Perry Bros.
York.....Julius, J. P.
Zelienople.....Winter, Albert

QUEBEC

Montreal.....Shaw & Co., J. W.

RHODE ISLAND

Newport.....Barney, Jr., & Co., J.
Providence.....Bailey, Geo. W.
" .....Goff & Darling

SOUTH DAKOTA

Aberdeen....McArthur & Son, John
Chamberlain.....Scott & Fry
Deadwood.....Butler, Geo. M.
" .....Fishel & Co.
" .....Hawley, C. E.
De Smet.....Kelly, J. E.
Elkpoint.....Lufkin, C. D.
Freeman.....Wipf & Co., J. W.
Frankfort.....Cook, U. H.
Howard.....Ferris, Martin & Co.
Hudson.....Odell, M. R.
Huron.....Link, W. R.
Lead.....Perkins, Jr., W. B.
" .....Smith, S. R.
Madison.....Cook & Odee
" .....Smith, F. C.
Milbank.....Fisher & Doelan
" .....Poppe, F. W. A.
Parker.....Engleman & Co., J. E.
Pierre.....Kemp, W. M.
Redfield.....Anderson, Mrs. A. B.
Sioux Falls...Cadwell & Co., O. C.
Spearfish.....Street, N. S.
" .....Todd, J. A.
" .....Spearfish Drug Co.
Sturgis.....Biesman, Geo. A.
Toronto.....Nelson, E. G.
Tripp.....McClain, John
Tyndall.....Bouza, John
" .....Burnett, B. W.
Utica.....King & Peterka
Vermillion.....Lotze, O. F.
Wakonda.....Gilehirst, N. C.
Watertown.....Cook, L. W., & Co.
Webster.....Malmberg, C.
Yankton.....Wagner, Geo.
" .....Wells, Jr., Franklin

TENNESSEE

Brownsville.....Felsenthal, F. B.
Clarksville.....Owen & Moore
Covington.....McNeely & Co., J. L.
Dyersburg.....Parker, Sam G.
Friendship.....Grounds, Thos.
Greenfield.....Shannon & Brasfield
Marysville.....Patton, S. A.
Memphis.....Houck & Co., O. K.
" .....Witzmann & Co., E.
Milan....Coley & Burrow Drug Co.
" .....Coley Drug Co.
Mountain City.....McDade, R. S.
Murfreesboro.....Bell, W. R.
Nashville.....Fite, Frank G.
Newport....Roadman & Co., M. A.
Obion.....Hobb, F. O., & Co.
Pulaski.....Reeves, W. P.
Union City....Porter & Radebaugh
Whitlock.....Manning, J. O.

TEXAS

Abilene.....Harnden, J. C.
Amarillo....Nobles & Callaway Co.
" .....Eakle, O. M.
Bastrop.....Erhard, L. R.
Belton.....Carter, J. W.
" .....Hiatt, M. F.
Bowie.....Halton, G. W.
Brenham.....Gross, R.
Bryan.....Haswell, Tyler
Brownwood.....Camp & Shropshire
Canadian.....Montgomery, J. E.
Cisco.....Carter, J. W.

TEXAS—continued

Colorado.....Humphreys & Adams
" .....Payne, A. J.
Commerce.....Hill & Anders
Conroe.....Gilbert, A. E.
Dallas....Edwards Music Co., C. H.
" ....Watkin Music Co., W. A.
" .....Goggan, Thos., & Bro.
Del Rio.....Conner, S. J.
Denison.....Pace, W. L.
Denton.....Schmitz, John B.
Eagle Pass.....De Bona, L.
El Paso.....Walz Co., W. G.
Fairfield.....Miller & Sons, A. M.
Ft. Worth.....Collins Art Co.
" ....Cromer & Bro., G. E.
" .....Ft. Worth Art Co.
" .....Hirschfield, Alex.
Galveston....Goggan, Thos., & Bro.
Georgetown.....Penn & Allen
" .....Richardson Bros.
Granbury.....Bowden, R. W.
" .....Morgan Drug Co., The
Groesbeck....Buchanan, T. L.
Goldthwaite.....Geeslin, B. F.
Gonzales.....Menefee, T. W.
Hamilton.....Perry & James
Hillsboro.....Walter & Hafner
Huntsville.....Randolph, C. A.
Jacksboro.....Wills, H. A.
Luling.....Dye, W. D. L.
Lampasas.....Roberts, E. M.
Lewisville.....Kerr & White
McKinney.....Bush, Chas.
" .....Couch, J. T.
" .....Largent Bros.
Massey.....Martin, J. M.
Memphis.....Brice & Co., R. E.
Mexia.....Batchelor & Son, I. J.
Mineral Wells...Munns, The John, Music Co.
Montague.....Clark, J. F.
Morgan.....Rogers, T. L.
Naples.....Crysup, J. C.
Paris.....Mayer, H. P.
Pecos.....Dunn, C. P.
Quanah.....Woolbright, J. E.
San Marcos.....Fitch & Robinson
" .....Knight, Geo. W.
Sequin.....Krezdorn, H.
Seymour.....Western Pharmacy
Sherman.....Kimbrough & Holman
" .....Langford & Batsell
Taylor.....Mosteller, H.
Terrell.....Nesom Bros.
Velasco.....Searcy, W. R.
Victoria.....Hauschild Bros.
Weatherford.....Richards, W. E.
Waxahachie.....Arnold, C. B.
" .....Ross Jewelry Co.
West.....Jenkins & Bates
Wolf City.....Hutton, J. K.

UTAH

Ephraim.....Larson, H. P.
Logan.....Harris Bros. & Co.
Manti.....Brox, Geo.
Mercur.....Woodruff Bros.
Mt. Pleasant.....Hasler, John
Ogden.....Wardleigh, H. C.
Park City.....Hubbard, L. E.
Provo..Provo Book & Stationery Co.
Rockwall.....Keys & Long
Salt Lake City.....Beesley, Alvin
" .....Calder's Sons, D. O.
" .....Daynes Music Co.
" .....Young Bros. Co.

VERMONT

Rutland.....McClure, M. A.
Windsor.....Rockwood, H. L.

VIRGINIA

Charlottesville.....Payne, W. C.
Christianburg...Thompson & Hagan
Lynchburg.....Camm Bros.
Mt. Crawford.....Switzer, S. C.
Newport News....Burgess, Wm. G.
Norfolk.....Ames & Burk
Richmond..Moses & Co., Walter D.
Staunton....Putnam & Co., W. W.
Tacoma.....Durham & Co., J. W.
Wytheville.....Henser Bros.

WASHINGTON

Cosmopolis.....Sauers & Co., H. S.
Davenport.....Morrow, Thos.
New Whatcom.....Collins & Co.
Republic.....Eureka News Co.
Seattle..Lowman & Hanford S. & P. Co.
" .....Ramaker Music Co.
" .....Winter & Harper
Spokane.....Chant Music Co.
" .....Cockrell & Co., H. N.
Tacoma.....Tayler & Co., A. A.
Wenatchee.....Johnson, O. D.
Wilbur.....Hay, M. E.

WEST VIRGINIA

Bluefield.....Horton, J. L.
Bramwell.....Hamilton, W. W.
Charleston.....Spencer, Cora L.
Martinsburg.....Burdette, M. S.
" .....Luscomb, Fred
New Cumberland..Smith, H. DeWitt
Parkersburg.....Stoner, C. L., Co.
" ....Wetherell & Son, J.
Wheeling.....Baumer Co., F. W.

WISCONSIN

Albany.....Bartlett, Geo. W.
Appleton.....Ehrnbeck, D.
" .....Hassmann, Jos.
" .....Koletzke, Fred
Argyle.....Gerritt, F. A.
Ashland.....Clarke, J. W.
" .....Matson, L.
Augusta.....Williams, Fred E.
Bangor..Bosshard Drug & Hardware Co.
Baraboo.....Baraboo Music Co.
" .....Mould & Buckley
" .....Whitman, C. W.
Barron.....Brandt, W. H.
Bayfield.....Bayfield Pharmacy
Beaver Dam.....Becker, W. H.
Beloit....Beloit College Book Store
" .....Pollock & Co., D. H.
" .....Smiley, B. C.
Berlin.....Phelps, E. A.
Black Earth.....Patrons Merc. Co.
Bloomington.....Smith, R. E.
Brodhead...Green, I. S., & Meyers

WISCONSIN—continued

Brodhead.....Northcraft, F. P.
Burlington.....Chandler, O. W.
" .....Reuschlein, Jos.
Cambridge.....Bilstad, Ole
" .....England, Jens A.
Cedarburg.....Armbruster, John
Chippewa Falls..Good Luck Drug Co.
Colby.....Cole, [illegible] J.
Delavan.....Littlefield, A. M.
Dodgeville.....[illegible] S. D.
Cuba City.....[illegible]arts & Prideaux
[illegible].....Wilson, R. A.
East Troy.....Griste, P. O.
Eau Claire.....Steinberg, Wm. E.
Elkhorn.....Carswell, O.
" .....Graff, C. F.
Evansville.....Evansville Merc. Co.
Fairchild....Foster Ltr. Co., N. C.
Fennimore.....Weber, Albert
Florence.....Clement & Co., J. D.
" .....Johnson, C. A.
" .....Rowe, T. D.
Fond du Lac.....Anderson, B. H.
" .....De Sombre, H. G.
" .....Trout, J. W.
Ft. Atkinson....Boszhardt, Wm. J.
" .....Learned, Chas.
" .....Tousley, O. B.
Fox Lake.....Murphy Bros.
Galesville.....Kellman & Son
Green Bay.....Basche, F. W.
" .....Reuter, W.
Greenwood.....Bishop, Geo. W.
Hartford.....Amidon Bros.
Hortonville.....Rideout, A. F.
Horicon.....Kretchmer, E. A.
Janesville...Burnham & Co., S. C.
" .....Janesville Music Co.
Jefferson.....Bullwinkel, C. F.
" .....Fischer, Hy.
Kaukauna.....Fargo & Sons
" .....Michels, J. H.
Kenosha.....Gottfredson, R. O.
" .....Schulze, C. G.
Kewaunee.....Heck, W.
La Cross.....Loomis, I. G.
Lake Geneva.....Gillette, O.
Lake Mills.....Engsberg, Conrad
" .....Foote, Frank
Lancaster.....Burr, Chas. W.
" .....Michaelis & Roberts
Loyal.....Mulvey, Henry S.
Madison...Groves-Barnes Music Co.
Manitowoc.....Fechter, Chas. F.
" .....Fechter, Geo. W.
" ....Manitowoc Music Co.
" .....Schmidtman & Son, Theo.
" .....Staehle, J., & Son
Marinette....Vandenberg Music Co.
Marion.....Raffauf, H. V.
Marshfield.....Mechler, E. F.
Mazomanie.....Salisbury, O. M.
Medford.....Hammel, Jos.
Medina.....Bacon, E. D.
Menominee.....Ingraham Bros.
Merrill.....Little, John H.
" .....Tonnar, G.
Milwaukee.....Enders, Herman
" Kaun & Bluenel Music Co.
" .....Koehler, John
" .....Maurer, Fred
" Rohlfing Sons Music Co.
" .....Schindler, H.
" Stecker & Son, John H.
" .....Wallis, W. W.
Minnesota Junction..Eichelberg H.
Mondovi.....Shaw, P. F.
Monroe.....Miller, A.
Montello.....Pratt, M. H.
Montfort.....Fieldhouse, A. H.
Neenah.....Edgarton, Miss M. S.
Neosho.....Dukelow Bros.
Oconto.....Gurnert, W. H.
Oconomowoc.....Foss, R.
Oshkosh.....Oshkosh Music House
" .....Wilson, E. S.
Osseo.....Newell & McPhail
Orfordville.....Roen, Oscar
Pewaukee.....Cameron, C. N.
Platteville.....Jennings, W. T.
Plum City.....Clavaditscher, P.
Portage.....Carnegie, A. H.
Prairie du Chien.....Cornelius, L.
" .....Zimmerman, J. H.
Princeton.....Weiss & Co., O. J.
Racine.....Smith, H. J.
Reedsburg.....Darrenouque, Frank
" .....Mueller & Dangel
" .....Ramsey & Co., S.
" .....Webb & Schwekes
Rhinelander.....Squier, E. G.
Rice Lake.....Overly, H.
Richland Center.....Pratt Bros.
" .....Toms, H.
Ripon.....Burnside, E. J.
Rockdale.....Davis Hardware Co.
Seymour.....Dean, F. H.
Shawano.....Kuckuk, A.
Sheboygan....Whipple, Martha W.
Shullsburg.....Chamberlin, H. B.
Spring Green.....Graff, W. J.
Spring Valley....Rostad, Dr. K. T.
Stevens Point.....Iverson, J.
" .....Reton Bros[illegible] & Co.
Stoughton.....Currier, Geo. W.
Sturgeon Bay....Feuerstein Co., J.
Thorp.....Thorp Merc. Co.
Tomah.....Banks, Geo. E.
Two Rivers..Gebhard & Co., H. M.
Union Grove.....Bufton, Thomas
Viroqua.....Towner, F. M.
Waterloo.....Vick, Albert J.
Washburn.....Fox Bros.
Waukesha.....Lantry, C. M.
Waupaca.....Hocking Bros.
Wausau.....James, E. M.
" .....James, E. M.
" .....Mumm & Co., A. W.
" .....Rohde, J.
" .....Speer, E. V.
West Salem.....Viete, G. B.
Winneconne.....Knudson, K.

WYOMING

Cambria..Kilpatrick Bros. & Collins
Cheyenne.....Buechner & Son
" ...Warren Merc. Co., F. E.
Douglas.....Merritt, A. R.
Evanston..Beckwith & Lander Commercial Co., The.
Lander.....Keister, S. A. D.
" .....Palace Pharmacy
" .....Wadsworth, H. E.
Laramie..Holliday Co., The, W. H.
Sheridan.....Heald, J. F.